

The Downtown Racer's Special Guide to Skiing
Carter's Chief Counsel Is in Trouble, by Dan Dorfman
Business Week's Enemies—Within and Without

ONE DOLLAR

NOVEMBER 13, 1977

NEW YORK

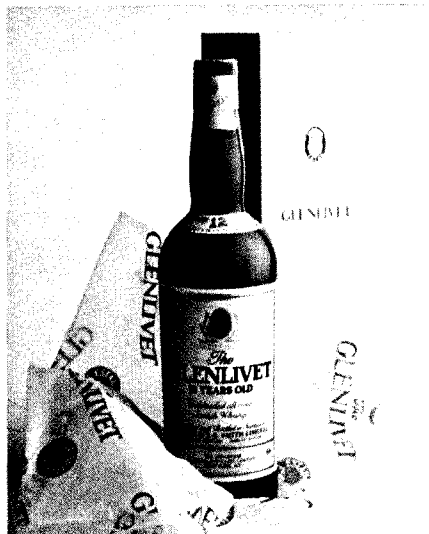
**Queen
Bess
The
Toughest
Customer
In Town**

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Page 45

Bess Myerson Is One Tough Customer*By Susan Berman*

Former beauty queen, then consumer advocate, and now Ed Koch's campaign manager and best friend, Bess Myerson has proved herself an able operative on many fronts. Just how able, Ms. Berman (whose novel *Give a Soldier a Ride* appears this week in paperback) saw for herself recently, as she trailed Myerson through several hectic days, watched her deal with a series of bone-crushing problems (including how this article should be written), and came away convinced that she's as tough, and as smart, as she thinks she is.

Page 50

"Hi! I'm Ed Koch! How'm I Looking?"

Since it looks as if we'd better get used to Ed Koch for the next four years, we'd better also get used to the way he'll show up in political cartoons. Here-with, a sheaf of initial attempts by several artists.

Page 52

Troubled Bridges Over New York Waters*By Steve Ross*

Many of the city's bridges, large and small, including several East River crossings, have been neglected by overworked maintenance and inspection crews for so long that real disaster may not be far off. Mid-Manhattan's Queensboro Bridge, engineering editor Ross discovered, is among the worst off.

Page 59

The Battle Over "Business Week"*By Chris Welles*

Once a pallid trade magazine, *Business Week* has evolved, under the editorship of Lewis Young, into an outspoken, perceptive business chronicler and analyst. Why, then, is Young's boss, Harold W. McGraw, making Lew's life so miserable?

Page 73

School for Whiz Kids*By Pat McNees Mancini*

Although it's a public school, Hunter College Elementary isn't for everyone. It's a special school maintained for high-I.Q. kids who are given an enriched academic environment worthy of their gifts. Pat Mancini explores the workings of what is, for most parents, a mystery school.

Page 97

SPECIAL SECTION—The New York Skier: Where There's a Hill There's a Way

It's that time again, when the skies get darker and the skis get waxed. New York itself may not be much of a ski resort, but there are plenty close by, and our experts—including three-time Olympic winner Suzy Chaffee, who soon will be appearing in Columbia Pictures' *Freestyle*—are on hand to tell you where to look, and what to look like.

Page 98

Getting Into Gear*By Mary Randolph Carter and Suzy Chaffee*

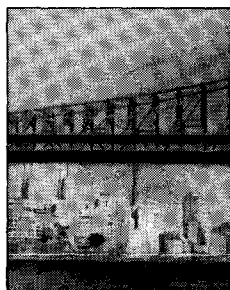
Some latest tips on ski fashions, proper skiing equipment, and where the shopping is smo-o-o-th.



page 45



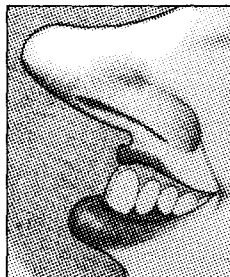
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Page 103

The Skier's Dilemma: Finding the Great White Way*By Stan Fischler and Richard Friedman*

This year's guide to slopes—nearby, and as far away as Quebec: the best slopes, the shortest waiting time, and other assorted amenities.

DEPARTMENTS

Page 12

Politics: The Strange Case of Richard Helms

Richard Helms, late of the CIA, has traded an open trial for a mild slap on the wrist. Why?

Page 16

The Bottom Line: Another Scandal for Jimmy Carter?*By Dan Dorfman*

Guess what name has popped up in an IRS investigation of a convicted racketeer? None other than that of chief White House counsel Robert Lipshutz.

Page 89

Theater: Liza With a Zzzz . . .*By John Simon*

If *The Act* is the best that Broadway can produce, maybe it's time to beat the theater into plowshares.

Page 115

Music: And Now, the Good News About Heavy Air Traffic*By Alan Rich*

Have you noticed radio lately? It's loaded with live music again, the way it used to be.

Page 117

Art: Larry Rivers Strikes Again*By Thomas B. Hess*

"Keep it new," resounds the artist's cry, and Larry Rivers has been doing so with a vengeance.

Page 132

Movies: "First Love" and Other Mixed Blessings*By Molly Haskell*

Joan Darling's *First Love* contains some good insights, but its pat sentimentality weakens the whole work.

Page 140

New York Page of Lists: Food and Drink Invented in New York*By Stephanie Bernardo*

From vichyssoise to baked Alaska, some of the most famous foods were invented in New York. Here's the list.

MISCELLANY

Page 9: Letters; page 10: New York Intelligencer

Page 25: In and Around Town

Page 94: Best Bets, by Ellen Stern

Page 121: New York Classified

Page 129: Town & Country Properties

Page 137: London Sunday Times Crossword

Page 139: Sales & Bargains, by Leonore Fleischer

Cover: Bess Myerson as that other Queen Bess, illustrated by Ed Sorel.

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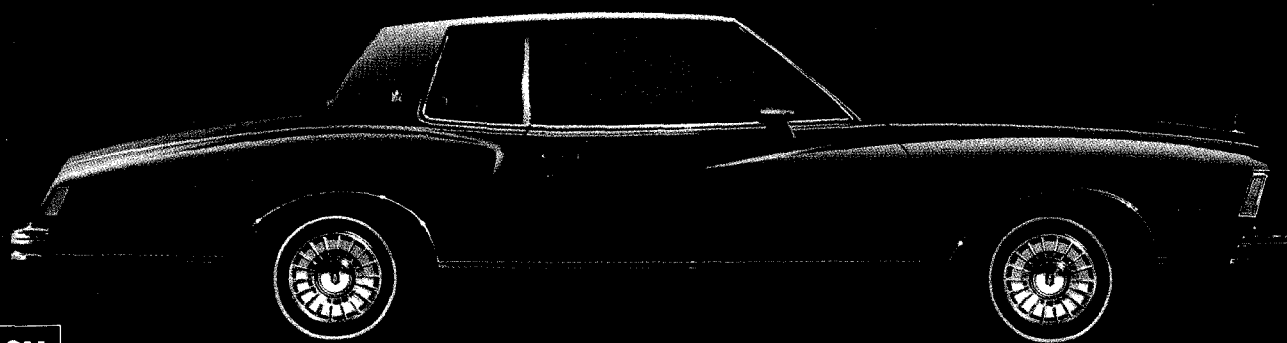
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totally new instrument panel, and special Monte Carlo "touches" throughout.

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rear-seat leg room, head room and hip room than last year. More trunk space, too.

There is a new standard powerplant, a 231 Cu. In. V6. A 305 Cu. In. V8 is available. (Monte Carlo is equipped with GM-built engines produced by various divisions. See your dealer for details.)

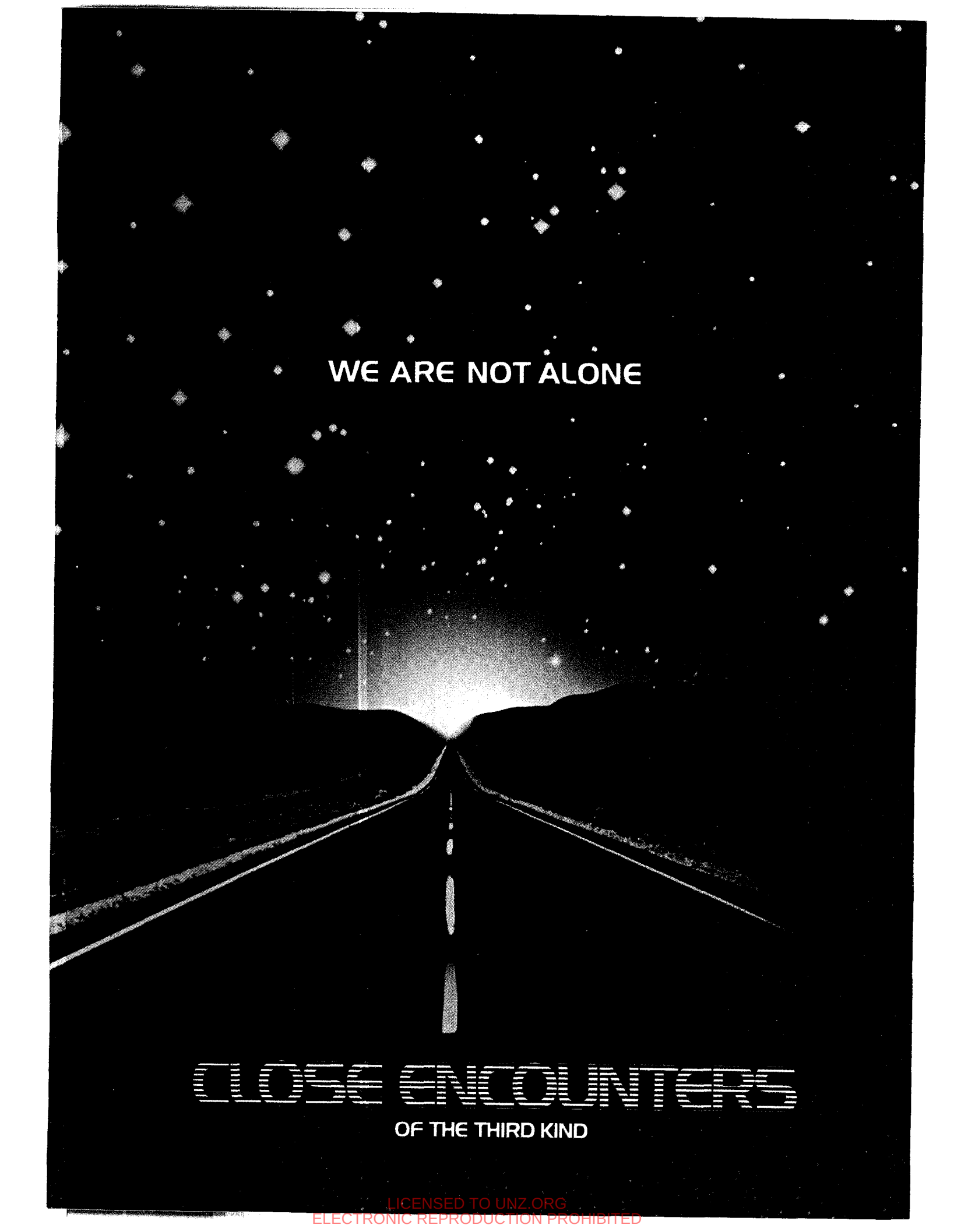
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EPA* ESTIMATES HIGHWAY	27
EPA ESTIMATES CITY	19



*EPA estimates with standard V6 engine, available automatic transmission. Actual mileage may vary depending on how and where you drive, car's condition and available equipment. California estimates: 23 hwy., 16 city.

A black and white movie poster for 'Close Encounters of the Third Kind'. The background is a dark, star-filled sky. In the center, a bright, glowing light source, possibly a sun or a distant star, is partially obscured by the dark, silhouetted wings of a large, unidentified flying object (UFO) that appears to be flying away from the viewer. The wings are spread wide, and the central body of the craft is visible as a dark shape against the light. The overall mood is mysterious and awe-inspiring.

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CLOSE ENCOUNTERS
OF THE THIRD KIND

CLOSE ENCOUNTER

OF THE FIRST KIND

Sighting of a UFO

CLOSE ENCOUNTER

OF THE SECOND KIND

Physical evidence

CLOSE ENCOUNTER

OF THE THIRD KIND

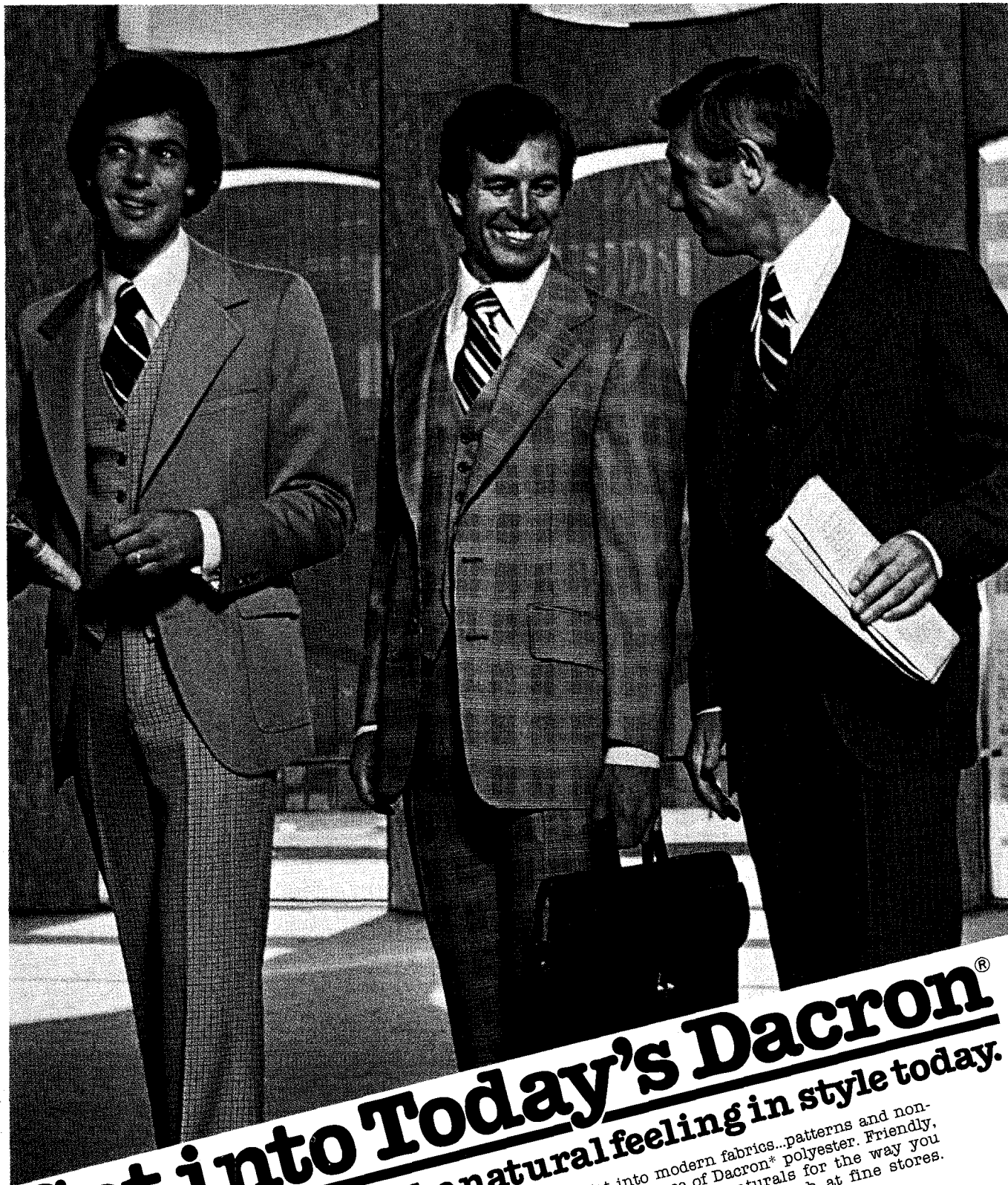
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A PHILLIPS Production A STEVEN SPIELBERG Film Starring RICHARD DREYFUSS with FRANCOIS TRUFFAUT as Lacombe
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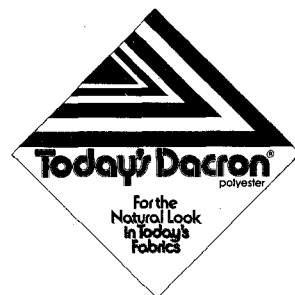


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LETTERS

On the Name Trail

I loved your list-of-names piece ["Remarkable Names of Real People," by John Train, October 31], to which I will add Outterbridge Horsey, former ambassador plenipotentiary to Czechoslovakia.

And two jewels I came across in the air force. The first, Sergeant Navy, USAF, may not have been unique, I suppose, but a lieutenant colonel named Sergeant who commanded a squadron at Langley AFB was. On the glass door to his private office was stenciled:

LIEUTENANT
COLONEL
SERGEANT
COMMANDER
PRIVATE

I think that even outdoes Major Major of *Catch-22*.

John H. Corcoran Jr.
Chevy Chase, Md.

Perhaps someone can explain to me why "Bathsheba Finkelstein" is a remarkable name. "Bathsheba" is as common a name, in our circles, as David, or Esther, or Miriam. And "Finkelstein"—well, if not common, it is certainly unremarkable.

It might amuse Mr. Train, however, to note what happened to my friend Sherry Steinberg when she married Basil Herring. Yes, she became Sherry Herring.

Malke Wartelsky
Manhattan

Thank you for Train's "Remarkable Names" story. For several years, I received brochures from the Lee Kee Shoe Company in Kowloon, Hong Kong.

Raul da Silva
Rochester, N.Y.

The 120-Million Misunderstanding

I am a graduate nurse employed at New York Fertility Research Foundation and was quite pleased to learn of your interest in a problem which afflicts 15 percent of our population—namely, infertility ["Crisis in the Bedroom," by Karol White, October 24]. More needs to be published so the public is aware that help is available to them.

Unfortunately, your article has generated some confusion among some patients. You stated that normally a male produces 40 million sperm in an ejaculation, and that 20 million in an ejaculate are the minimum for pregnancy.

This is inaccurate. Normally, a count of 20 million per cc. of ejaculate is considered adequate. An average ejaculate contains 2-4 cc. of seminal fluid. Most fertile men produce 80-100 million sperm per cc., which makes a total of 160-400 million sperm per ejaculate. There is often confusion about the count of sperm per cc. and the total count.

I hope you will continue to write these informative articles.

Janice Schnelling
Manhattan

Giving Magritte His Due

Thank you very much for your brilliant exposition of our office ["Office, Sweet Office," by Suzanne Slesin, October 31]. The article contains, however, a serious inaccuracy, which must be corrected. Under the photograph of Harry Torczyner on page 55, there is a statement that the paintings in his office were given to him by his friend René Magritte. I have spoken to Mr. Torczyner in Paris and he has advised me that these paintings, far from being gifts, were commissioned by him from the artist and paid for by him.

Samuel Ulrich Wiseman
Manhattan

Technical Foul?

Alan Rich's choice of words in his October 31 review of Rossini's *Tancredi* ["*Tancredi* is a colossal bore, full of ball-breaking vocal stuff for soprano and mezzo . . ."] was totally inappropriate. Street language belongs in the street, not in a magazine that would like to think that it has a special relationship with "culture." Besides, someone should tell Mr. Rich that a soprano or a mezzo wouldn't have the equipment in question anyway.

Yves La Barre
Elberon, N.J.

Author's note: If the term in question constitutes "street language," there must be some rather sedate streets in Elberon, New Jersey. And, as far as basic equipment for a mezzo-soprano goes, check out my review of Michael Aspinall's record, November 7 issue, page 80.

Correction: The current Jasper Johns exhibition at the Whitney Museum will run through January 22, 1978—not, as we stated in our November 7 issue, through November 22, 1977.

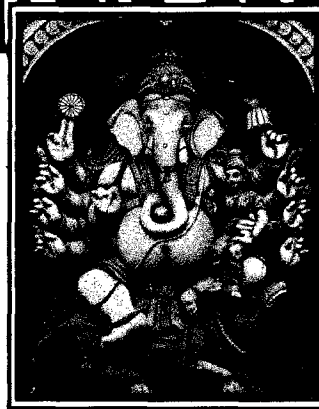
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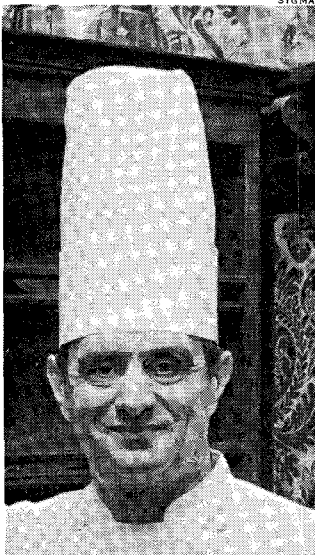
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NEW YORK INTELLIGENCER

Amused Bocuse



Bocuse: Quel double entendre!

The advertising copywriter at A&S definitely needs French lessons. In promoting a festival of French cuisine featuring chef Paul Bocuse, a recent ad in the *New York Times* read: "Voulez-vous sauté avec moi?" Intended meaning: Would you like to cook with me?

Even A&S knew that was bad French and put a postscript at the bottom of the advertisement: "A&S note to Francophiles: the truly grammatical name of our festival is 'Voulez-vous faire sauter avec moi' . . . but this is an occasion for poetic license, n'est-ce pas?" Peut-être.

But as any savant will tell you, "*faire sauter*" also has more to do with whoopee than frying pans. Bocuse est amusé.

Race for Ed Koch's House Seat: Bella's Back

Bella Abzug is still trying to prove she's electable despite successive losses in the Democratic primaries for U.S. senator and mayor. Now she's flexing her muscles for next year's race for Ed Koch's seat in the "silk stocking" 18th Congressional District.

The former congresswoman, who's considered the early Democratic front-runner, faces numerous opponents: Councilwoman Carol Greitzer, Carter Burden, former Mayor John Lindsay, State Assemblyman Alexander "Pete" Grannis, et al.

Abzug's advisers say she

has already lined up a group of influential supporters that includes former MAC Chairman Felix Rohatyn, labor leader Victor Gotbaum, Stewart Mott, and former Governor and Mrs. Averell Harriman. Abzug is using them—case in point: According to Grannis, "Bella came in to talk to me and gave me this deal about how much everyone wants her back in Congress. I told her I have no intention of withdrawing." Insiders who predict the race will be a long and bitter bloodletting aren't off base.



Abzug: Politicking as usual.

Dickey Show Upsets WPIX Execs



Rahway prisoners: Telling it like it is can be shocking.

WPIX (Channel 11) has decided to take a giant leap into controversial television programming with a special report on the lifers' group at Rahway State Prison. The inmates tell it like it is to a group of youthful offenders to expose the horrors of jail. The uncensored graphic show is filled with expletives like "mother f-----" It's such a stark and powerful presentation the offensive language becomes irrelevant. But WPIX execs are so worried about the possible backlash from viewers, the show already has been delayed till December 11; it has also been moved to 10 P.M. from 9. In spite of the apparent problems, one station biggie says, "We're not going to chicken out."

Park Crescent Nursing Home On the Upswing

Bernard Bergman's Park Crescent Nursing Home was a mess before being taken over by a court-appointed trustee. How well is the place doing now? Not badly, according to a financial statement filed with a federal bankruptcy judge, John J. Galgay.

Just for the period of September 1 through 15, the 520-bed nursing home received Medicaid payments of \$321,781.18. Other income listed for the same fifteen-day period amounted to \$51,867.38. And the home paid out \$75,502.50 to the 350 employees. Crescent had ended up with a cash balance of \$311,831.10, according to the report.

The Rich Get Richer, the Poor Have Children

A slim, silvery press kit has been arriving on the desks of editors all over town, announcing the arrival of a 'major new contraceptive' called Encare Oval—produced by Eaton Merz Laboratories. Available without prescription, this small white oval shaped waxy object is just popped into the vagina where it melts at

body temperature and gently effervesces forming a spermicidal shield over the cervical canal. It contains non-oxynol 9 (a spermicide used world wide for local contraception) which immobilizes and kills sperm on contact. According to a recent West German survey . . . 10,017 women of childbearing age completed 63,759 months of

use and a total of 43 pregnancies were reported. Now, most of us are not likely to be quite so active, but Encare Oval certainly sounds good—so far.

However, Encare Oval's protection has only a two hour duration, rendering it far less impressive than the diaphragm with its five to six hour range; a new insert is

required each time intercourse is repeated, rendering it more discreet than the condom; and finally a package of twelve inserts costs a hefty \$3.75, which if you only use one packet every two weeks would cost you almost \$100 a year—almost three times as much as the pill and four times as much as a diaphragm and cream.

manhattan moxie

the apple's best bites,
geared to get you
thinking christmas.
now. before the pope's
nose hits the plate.



Bal Boa. Move over ostrich, there's a new bird in town. 64-inches of shakin' tailfeathers, plucked from a Chinese rooster just so baby could have a brand new boa. Natural grey or fur-nace. Or dyed black. By Zucker Products. 40.00. Studio 59, Second Floor.



The Munchkin TV. Wherever you go, our tiny TV is sure to follow. The world's first pocket size set is a mere 6x4x1 1/2". Tune in on the way to work, on the beach, in most any country. Comes with earphones for complete privacy. Batteries are rechargeable. 400.00. Radios and TV's, Sixth Floor.



Two-fer. And just the ticket for holiday goings on. One challis-forthright peasant blouse, and its own fling of ruffled shawl. Twin printed. It's a sheer poly/wool in blue or maize. Sizes 8 to 18, 30.00. Catch the act in Top Shop, Street Floor.



The cum-pleat Story. One jacket that plays softness to the hilt. By Mickey Lyons in an ivory wool jersey that falls from shoulder tucks and moves loosely around your body. Ruffled at the neck and caught by a simple string tie. Kinda makes you feel like floating. 110.00. Y.E.S. on Three.

TAKE OUTS

Or, how to get a handle on your decorating. Who says you can't take it with you?

We've got it wrapped and ready to go.

Furniture, rugs and lighting — all set for you to take home and assemble. All designed for your easy-going lifestyle. At easy-to-live-with prices. Most pieces are tagged to tell you how easy (or not so) they are to put together.

From look-Ma-no-hands...to call-a-friend-you-need-help. Our aproned sales-people can offer even more how-to's. Take Outs on Eight. Take it in.



Chez-Vous do. We know you're busy. But don't despair. Now you can give yourself an Adrien Arpel facial. Anytime. Anywhere. This sleek, battery operated skin Cleansing Machine is a peeling, cleansing, polishing Skin System. Comes with pumice skin polisher to use with Peel Off, a cleansing brush to apply delicious Honey and Almond Scrub, a sponge for the Sea Kelp Cleanser, a Sea Mud Mask, and Steaming Herbs. All to leave your skin squeaky clean and glowing. 25.00. Adrien Arpel Counter, Cosmetics, Street Floor.

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Politics

THE STRANGE CASE OF RICHARD HELMS



Telling the truth? Richard Helms testifies about Chile.

Home Free

Never underestimate the resilience of the American Establishment. Richard Nixon foolishly thumbed his nose at it and was tumbled from office into shamed exile. Jimmy Carter ineptly opposed it, suffered severe lacerations, and now reconsiders. Richard McGarrah Helms wisely stuck with it and is now saved.

Helms, you'll recall, is the former CIA chief who didn't testify "fully" under oath before a Senate committee investigating American involvement in the overthrow of Chilean president Salvador Allende. After months of secret negotiations, the Carter clan has recommended a mild slap on the wrist for Helms and, as of this writing, a federal judge is expected to concur.

A Helms trial, says the Justice Department, would jeopardize national security; in other words, in order to save himself, Helms might leak some vital secrets in open court. There are just a few things wrong with that logic. First, the Chilean story was fully revealed in Senate testimony and subsequently confirmed by the CIA itself. Little, if anything, new would come out at a trial.

Second, if Helms had wandered into "national security" areas, the judge could have restricted his testimony in the same way that Judge Gerhard Gesell choked off John Ehrlichman at

his trial. (Ehrlichman too thought he was serving national-security interests when he supervised the "plumbers." Gesell thought he could better serve the national interest at the Swift Trail Federal Prison Camp in Safford, Arizona, where Ehrlichman mans the control board for the septic-tank system.)

Third, if there could be no way around the revelation of "national security" matters at a Helms trial, the judge could clear the courtroom of spectators and press. And fourth, if Helms is so dedicated a patriot that he would lie to protect his country, as he has said repeatedly, why would he spill the beans and hurt his country just to help himself?

No, the reason for leniency in the Helms case must lie elsewhere. Consider for a moment the kinds of pressure brought to bear on Attorney General Griffin Bell as he weighed Helms's fate. All manner of Establishment stalwarts, including Averell Harriman and Nelson Rockefeller, personally pleaded Helms's cause to Bell. Even Eric Sevareid of CBS buttonholed Bell to say: "It would be a shame if Dick Helms is indicted." And don't forget Bill Simon, treasury secretary to Nixon and Ford, who announced that he and Clare Boothe Luce would head a defense fund if the government had the temerity to prosecute Helms.

The Establishment is pleased with the news that Dick Helms is out of

trouble. A fair number of people who have waged war against government duplicity here and abroad are infuriated. "The issue," says Laurence R. Birns, director of the Council on Hemispheric Affairs, "is accountability of our government."

Last year when he accepted the Democratic presidential nomination, Jimmy Carter declared: "It is time for our government leaders to respect the law no less than the humblest citizen, so that we can end the double standard of justice in America. I see no reason why big-shot crooks should go free while the poor ones go to jail."

So much for Jimmy Carter's rhetoric. —Nick Thimmesch

Bonds Away

Bonds are boring. That's why politicians love them. They count on the fact that most voters will fall asleep reading the fine print and that few, if any, will ever hear of the pork barrels hidden in each new lavish spending plan.

No one, it seems, understands this better than Hugh Carey. The governor wants his constituents to approve, this Tuesday, a \$750-million bag of goodies known as the "economic development" bond issue. Don't get us wrong; some of the proposed projects are sorely needed. Some others, though, would make Boss Tweed proud, and the problem is you can't have some without the others.

Hughie, you see, is already running for reelection. He figures he can't win by simply saying, "I saved the city," so he's trying hard to spread some bucks around and win friends in the process.

The cover for Hughie's bond boondoggle is jobs. These projects, says the governor, will help the economy by putting people to work. Look at some on the preliminary list, and the total in federal and state moneys that will be spent if the bond issue passes.

□ A \$20-million allotment for "hurricane protection in an area easterly of the Moriches Inlet in Southampton." Sounds fine, except that what it really means is \$20-million worth of home insurance for some very wealthy Hugh Carey constituents (and potential contributors). Problems in the Hamptons began in 1965, when a series of jetties designed by the Army Corps of Engineers was built west of Georgica beach

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near the property of Juan Trippe, founder of Pan American World Airways. The jetties protected Trippe's property, all right, but the currents they created washed away the beach in front of neighbors John Olin of Olin Corporation, William Ford of the Detroit Fords, and former Commerce Secretary Pete Peterson. What to do? Why not spend some bond money to carry sand from a mile out at sea back to the beach? Okay, except, as Assemblyman Perry Duryea says, "the first big storm will carry the sand right back out to sea."

□ A \$20-million allocation for an international police museum in the Adirondack town of Malone, New York, to house an "international police hall of fame." The museum, says one of Carey's aides, will have "everything from Sherlock Holmes to Kojak."

□ The governor wants to spend \$5.9-million in Rochester to refurbish such glistening tourist attractions as the town war memorial and Festival Park, and another \$80,000 to install toilets in Mendon Ponds Park. Democratic Assemblyman Tom Frey of Rochester didn't believe "people would come from miles around to use a bathroom in Rochester," and managed to have the funds for a new rail spur instead.

□ The list for New York City includes \$1.5 million for the renovation of monuments and fountains; \$25 million for, among other things, rehabilitation of the duck pond and zoo in Central Park; and over \$10 million for pools and bathhouses in Brooklyn. Another Democratic assemblyman, Pete Grannis of Manhattan, calls the governor's proposal "a shopping list of projects that are not related to economic development at all."

To give his bonds an air of legitimacy, Hughie called out the big guns, the financial-community heavies who've supported him in the past—men like Big Mac Chairman Felix Rohatyn and builder Richard Ravitch. A panel was formed to approve the specific projects, but it hasn't approved anything yet. Says Ravitch: "I haven't even seen the list but I suspect that the way these things work is that there will be an awful lot of logrolling in the legislature once the final list reaches it."

One thing is certain: In an election year, the governor's office believes it can justify anything. "Sure, you can make a case for playgrounds' helping economic development," says Peter Lanahan, staff director for the bond program. "I've heard one corporate head say, 'I moved my company to Westchester because it's closer to the golf course.'"

—Rinker Buck

The Koch Watch TROYSPEAK

Matty Troy sits quietly at his desk in the New York City Council. Behind him, a small plaque reads: DEMOCRACY: A PROCESS BY WHICH PEOPLE ARE FREE TO CHOOSE THE MAN WHO WILL GET THE BLAME. Matty has had his share.

A convicted felon and defeated politician, Matty was once—and not too long ago, either—the Democratic boss of Queens and the powerful chairman of the council's Finance Committee.

A lame duck if ever there was one, Matty nevertheless has seen it all. He speaks with great authority about the science of political deals. He was once a master of it.

If Ed Koch is to become as good a mayor as he was a congressman, he might consider listening to Matty Troy, because, like it or not, things aren't much different today from when Matty was on top.

"In the practical world of city government," says Matty, "Koch is painting himself right into a corner with his rhetoric. The public is enamored of him right now, because of his stance on capital punishment and the unions. Well, we can toss capital punishment out the window, because a mayor can't do anything about that, but the union stuff is gonna get him in real trouble. It won't come from the uniformed services. I don't foresee the cops or firemen walking out on him, and now John DeLury's sanitationmen are backing him, so that's safe. But the first time he deals with a nonuniformed union, like transit or Gotbaum's municipal workers, I think there's gonna be a strike. Koch'll look like a hero for a few days but then people will get tired of it and want it to end. And in the end, he'll have to give in anyway because today the unions are more powerful than the mayor himself."

Matty moves on to patronage. His speech quickens. His eyes glisten. He is on firm ground. "I honestly believe that as it stands today, the only person Ed really owes anything to is Herman Badillo. But all that will change because *things have to get done*. Ed's gonna have to start making bargains," he says.

"If it hadn't gone bad for me, I'd give my right arm for a seat on the Board of Estimate. Koch is gonna have to trade for votes on the board. If he doesn't, he'll just be making speeches and nothing will ever pass. The board's where all the action is and it works simple. A guy like [Brooklyn Borough President] Howie Golden will go to Koch on a Board of Estimate vote that Ed wants bad and he'll say: 'Okay, Ed, how many jobs is it worth?' Koch will answer, and they'll bicker. Finally, they'll work it out. Same thing with a boss like [Brooklyn Democratic leader] Meade Esposito, who controls a lot of guys in the council and in the state legislature, where Ed's gonna need a lot of support to beat the upstate red-necks."

Matty figures that Koch will have to deal with Meade more than with anyone else. "Brooklyn is heavily Democratic," says Matty, "and Meade controls it. Ed needs that support—which includes such powers as Assembly Speaker Stanley Steingut and City Council Majority Leader Tom Cuite. Meade will come away with at least fifteen high-level management jobs at the deputy-commissioner level, several judges, and about 300 or 400 lower-level jobs."

The problem for Koch, says Matty, is that Ed lacks real administrative experience. "Sure he ran a great congressional office. But that's nothing. It's like giving a guy a seat on the stock exchange because his books balanced in a mom-and-pop grocery store. I worry that Koch will be like Lindsay—more style than substance."

"I'm gonna miss it all," says Matty. "I regret leaving in disgrace but it's amusing to sit back and watch everyone fighting for jobs. Koch is an old reformer who is now a regular and he'll have to answer to a lot of people if only because the mayor isn't all that powerful. He needs a lot of help. He can be a good mayor if he lets the people who know how to run things take command. If he overextends and tries to do it all himself, he'll just be an ugly John Lindsay."

—Denis Hamill

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The Bottom Line/Dan Dorfman

ANOTHER SCANDAL FOR JIMMY CARTER?

The Lipshutz Affair

Poor Jimmy Carter. His popularity has sunk to new lows (a recent Harris poll shows that less than 50 percent of the public thinks he's doing a good job). A hostile Congress is harpooning his legislative efforts. The business community is turning sour on him. And now, with the Bert Lance fiasco still fresh in everybody's mind, Carter may have to put up with the indignity of still another scandal within the administration's hierarchy—one involving fellow Georgian Robert Lipshutz, the White House's chief counsel.

New York Magazine has learned that Lipshutz's activities as an Atlanta attorney—as well as those of his former law firm—have become part of an intensive Internal Revenue Service investigation delving into the affairs of convicted racketeer and lottery kingpin Wesley Merritt. The reported boss of a criminal empire in Georgia with estimated assets of some \$15 million, Merritt was sentenced to a five-year prison term in 1974 for tax fraud. He's currently serving that sentence in a federal penitentiary in Atlanta.

The fact that the IRS is investigating Merritt is old hat. (It's been happening



Lipshutz: "Everything has been proper."

on and off since mid-1970.) But what is new and significant is the IRS's determination to find out whether Lipshutz or his law firm devised a plan—one that was legal—to enable Merritt to transfer assets that could have been levied for federal income taxes. Merritt has been a longtime client of the Lipshutz firm now called Zusmann, Sikes, Pritchard & Cohen.

The thrust of the IRS probe, at least as far as Lipshutz is concerned, cen-

ters on the sale and repurchase of several properties, reportedly worth over \$1 million, in 1974 and 1975.

Back in March of 1974, around the time of his tax-fraud trial, Merritt unloaded several properties to George Lyman Thompson, a former Bahamian politician who once was involved in a gambling scandal in the Bahamas. At the time, Merritt and his wife, Annie Lue, had government tax liens against them totaling around \$150,000 (the liens later swelled to \$750,000 in the wake of the trial). Then, about a year and a half later, Thompson, who lives on the island of Eleuthera, suddenly sold all of the Merritt properties to an Atlanta-based company called Essex, Ltd., Inc. As it turns out, Essex, which had been formed in May of 1975, seems to have been a front for Wesley Merritt. His name was not listed anywhere, but the company—essentially a shell corporation—was soon headed by Sharon Anita Merritt Owens, Wesley Merritt's daughter.

Clearly, the government would not have an easy time in any effort to impose tax levies against Merritt on the Essex assets because—despite appearances—Wesley Merritt has no clear-cut ownership of the company. So how

Arthur Burns to Lazard?

One of the biggest guessing games in the business community is the future of 73-year-old Arthur Burns, whose four-year term as Federal Reserve chairman expires on January 31. If many observers are correct in their assumption that Jimmy Carter will not reappoint him to another term, what will Burns do? A significant clue may be gleaned from a recent private telephone chat that Burns had with longtime friend Andre Meyer, the 79-year-old senior partner of Lazard Frères & Company, the powerful international investment-banking firm. After the conversation, Meyer told friends that Burns appeared to be job-hunting and had indicated some interest in coming to Lazard—assuming, of course, that he was not renamed Fed chairman.

The inside story, then, is that Burns will forgo the rocking chair for a major public platform from which he can be a vocal commentator and outspoken critic of Carter's national economic



Burns: Forgoing the rocking chair.

policies. Clearly, a prestigious firm like Lazard—or one of a similar nature with worldwide banking ties—could offer such a national platform.

While not ruling out such a possibility, sources close to the Federal Reserve suggest that such a decision may well be based on whom Carter chooses

as Burns's successor. Burns also sits on the Fed's seven-man board of governors and has a fourteen-year term that doesn't end until January 31, 1984. Burns has privately indicated he would give up this seat, provided Carter chooses a man whose ideology is closely in line with his (Burns's), such as Paul Volcker, the well-regarded chairman of the New York Federal Reserve Bank. But if Carter appoints someone whose view of monetary policy differs from his, then Burns may just stay on to guarantee a strong dissenting voice.

Volcker is widely considered a top candidate for the Fed chairman's post, but there's a potential problem. Burns's salary is \$57,500 a year; Volcker's is \$97,500. Volcker, some say, may rebel at taking such a sizable cut—even for a job that many consider to be the second most powerful, next to the presidency.

In any event, while the guessing game goes on, don't rule out Lazard for Burns.

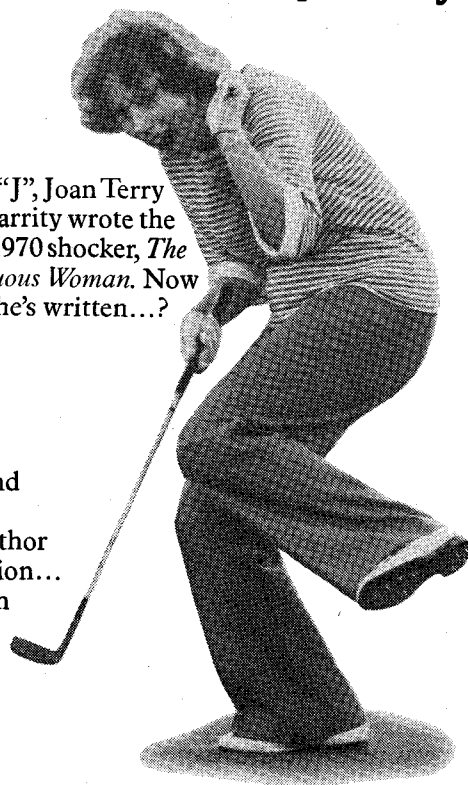


1. Who's the newest girl in O.J.'s life?

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As "J", Joan Terry Garrity wrote the 1970 shocker, *The Sensuous Woman*. Now she's written...?



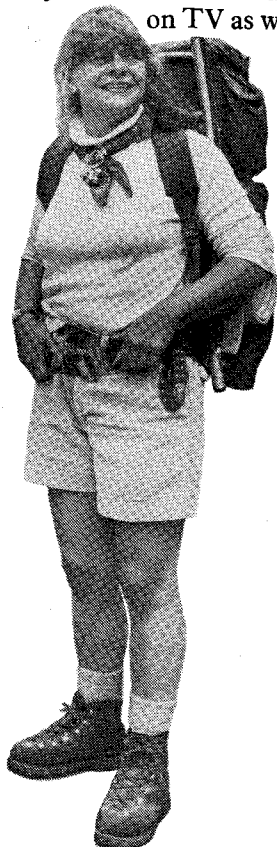
3. How many books has she written?

Barbara Cartland is the all-time best-selling author of romantic fiction... turns out a book in two weeks.



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But if it's bad
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"Show Some Emotion"

This year's album from
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Produced by Glyn Johns



do Lipshutz and his former law firm figure in all of this?

For one thing, three lawyers of the Lipshutz firm handled Essex's incorporation papers and were all board members when the company was formed in May of 1975 (Essex was taken over by Merritt interests four months later, in September of 1975). Further, Lipshutz's firm was involved in the transaction in which Essex acquired the Merritt properties from Thompson. And to top it off, from September of 1975 to roughly ten days before he became the president's chief counsel, the registered agent was none other than Robert Lipshutz.

The role of a registered agent is often relatively unimportant; frequently it's simply a name placed on a public record for the purpose of receiving any legal papers which are served on the corporation. In this case, though, it might not have been that unimportant a responsibility, since Lipshutz's successor as Essex's registered agent was Willie F. Smith, one of Wesley Merritt's most trusted advisers. Smith is also listed as an official of Essex.

But no matter what role the registered agent played, it is fair to ask why Lipshutz—who was treasurer of Carter's fund-raising campaign for the presidency in 1976—would allow his name to be associated in any way with a corporation which seems to have been a front for a convicted racketeer.

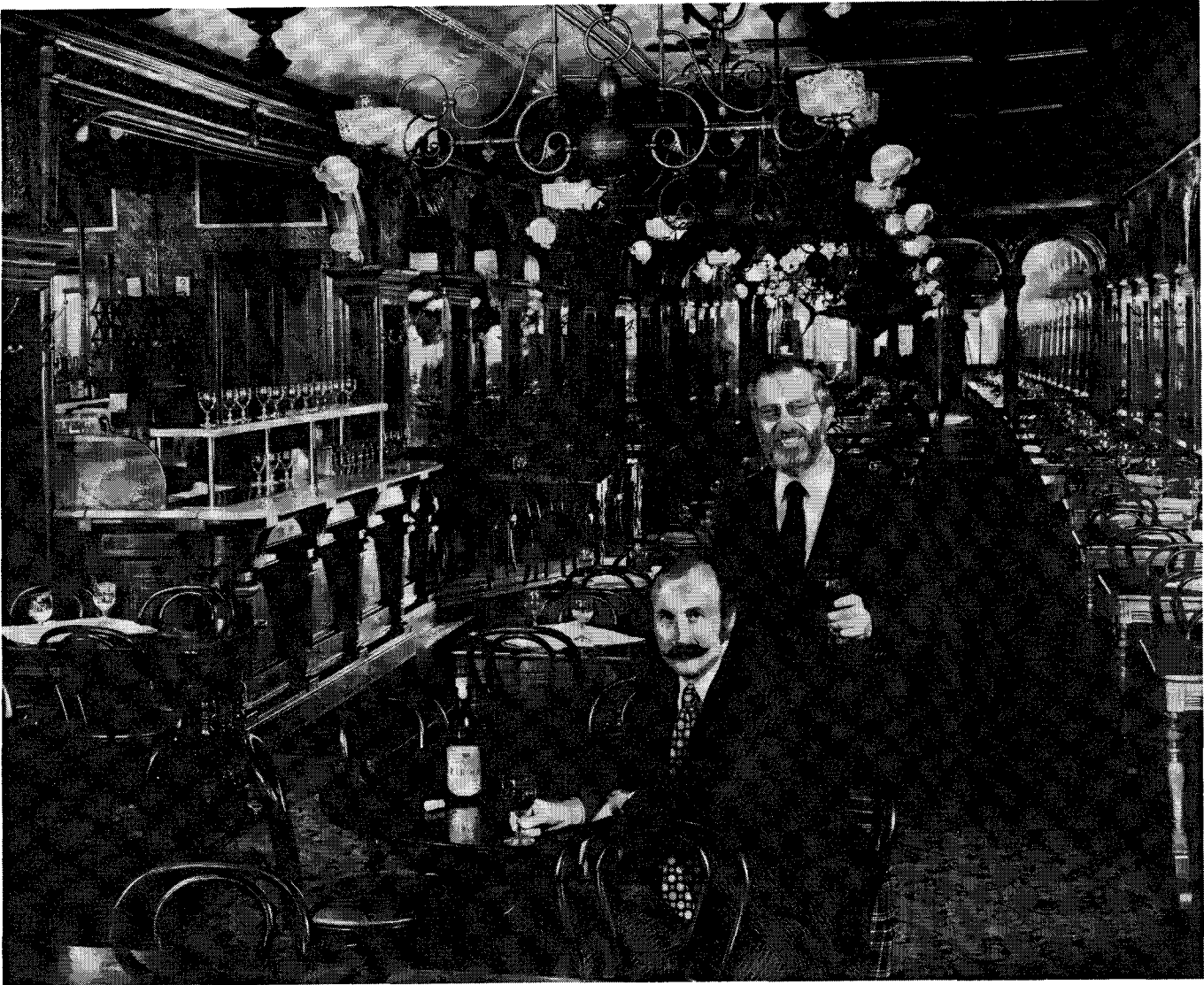
I put that question to Lipshutz last week when I rang him up at the White House. It was a waste of time. Lipshutz wouldn't say a thing, repeatedly referring to what he said were "the ethical considerations" of a client-attorney relationship. But just to set my mind at ease, he went on to reassure me that "to the best of my knowledge, everything I've done has been proper in my 30 years as a lawyer."

A seemingly unruffled Lipshutz sought to convey the impression he wasn't worried; maybe he's not. But if so, why would Lipshutz, after he was counsel to the president, take time out to fly to Atlanta to personally review, I'm told, the Essex transaction and to plan strategy with other lawyers at his successor firm in the event of an IRS inquiry? All Lipshutz would say about that was: "I've flown to Atlanta five or six times [since becoming White House counsel]."

The law firm was as noncommittal as Lipshutz, but partner Bruce Cohen seemed concerned. He refused to talk about the Essex transaction. And he also refused to say whether he or any other lawyers at the firm had been contacted by the IRS.

Apparently, though, someone at the

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firm of Zusmann, Sikes, Pritchard & Cohen must be concerned about something. I've heard on good authority that the firm hired a former IRS agent, Donald Forman, to see what he could learn about the IRS inquiry into Merritt. Forman, a high-priced partner in the Dallas law firm of Ginsberg & Forman, also declined to say anything. He did, though, invite me to "come to Dallas, we'll have a few drinks . . . and maybe we could talk about it."

I was in Atlanta last week and sources there told me that Benjamin McMakin, a special agent in the IRS's Intelligence Division, is handling the investigation. McMakin, not unexpectedly, was as loquacious as a sphinx. I've heard, though, that as part of his investigation, he's been raising questions about who conceived and engineered the Essex transaction. Further, he's been trying to determine whether the actions by Lipshutz's former firm (including Lipshutz) were entirely proper. What's really at stake in the IRS inquiry into the Lipshutz firm, I'm told, is whether there was a clear intent at the outset to prevent the IRS from possibly seizing Merritt's assets for back taxes.

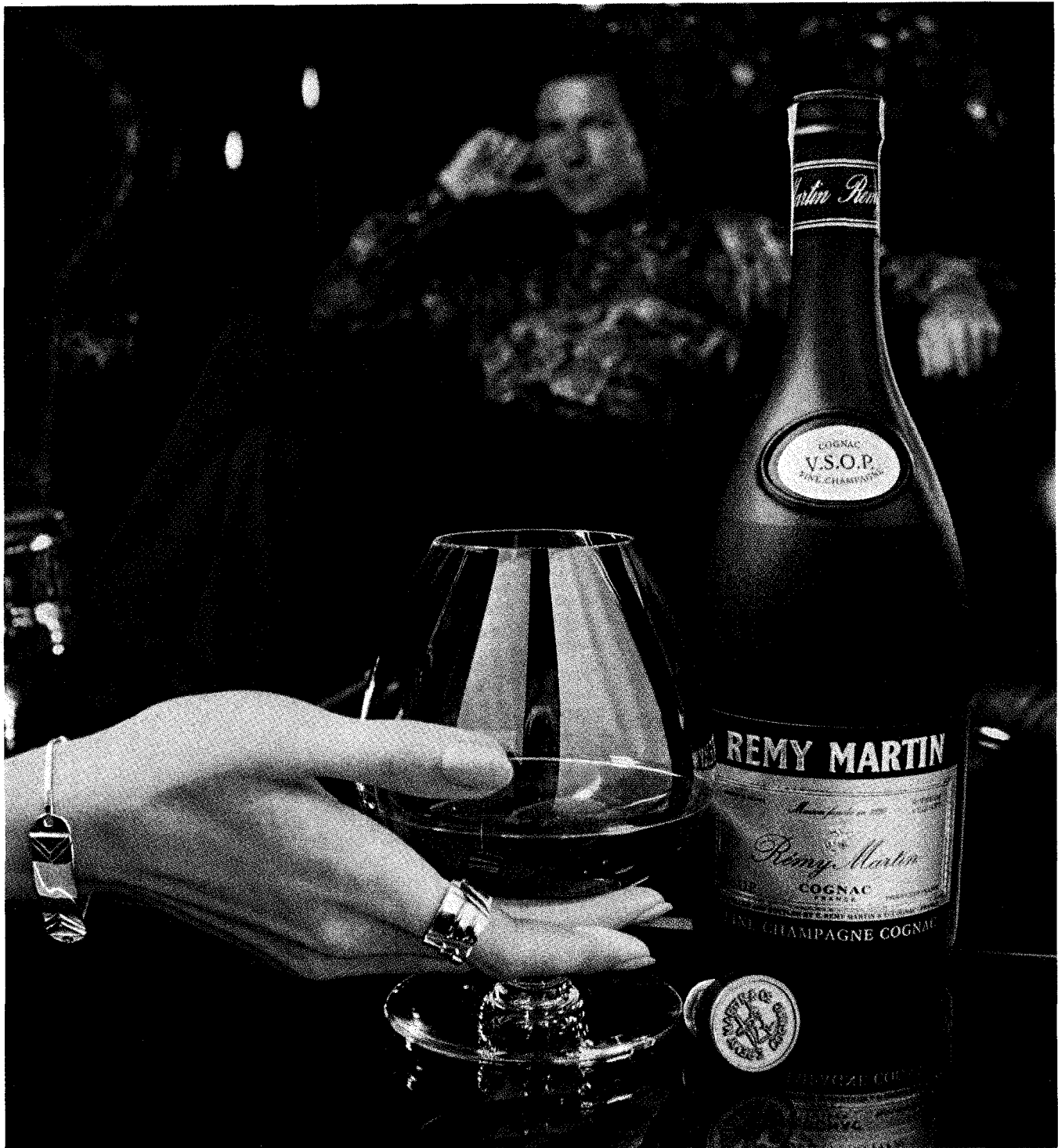
Sources who have spoken to McMakin gained the clear impression that while Lipshutz is not currently the chief focal point of the IRS investigation, his role will definitely not be ignored. Further, these same sources question whether Lipshutz was merely an innocent bystander.

Clearly, Lipshutz's association with the Wesley Merritt interests has to be an embarrassment to Lipshutz. It would hardly seem to measure up to the near impeccable standards of the new Carter morality. And Lipshutz will soon discover, if he hasn't already, that probing journalism is just not about to let the Essex transaction—which most Americans never heard of—remain untold. For example, two enterprising TV reporters in Atlanta, Richard Belcher and Michael Carlin of CBS affiliate WAGA-TV, are continuing their investigation—which they started earlier this year—into Wesley Merritt's affairs, including the possible involvement of the Lipshutz firm. Only last week they found that the government tax liens against Merritt and his wife have since swelled to over \$2 million. That means the IRS, for sure, isn't going to go away either.

Regardless of the outcome of the IRS investigation, one critical question must be raised: Is it proper for a man to represent the interests of a convicted racketeer one day and the president of the United States ten days later?

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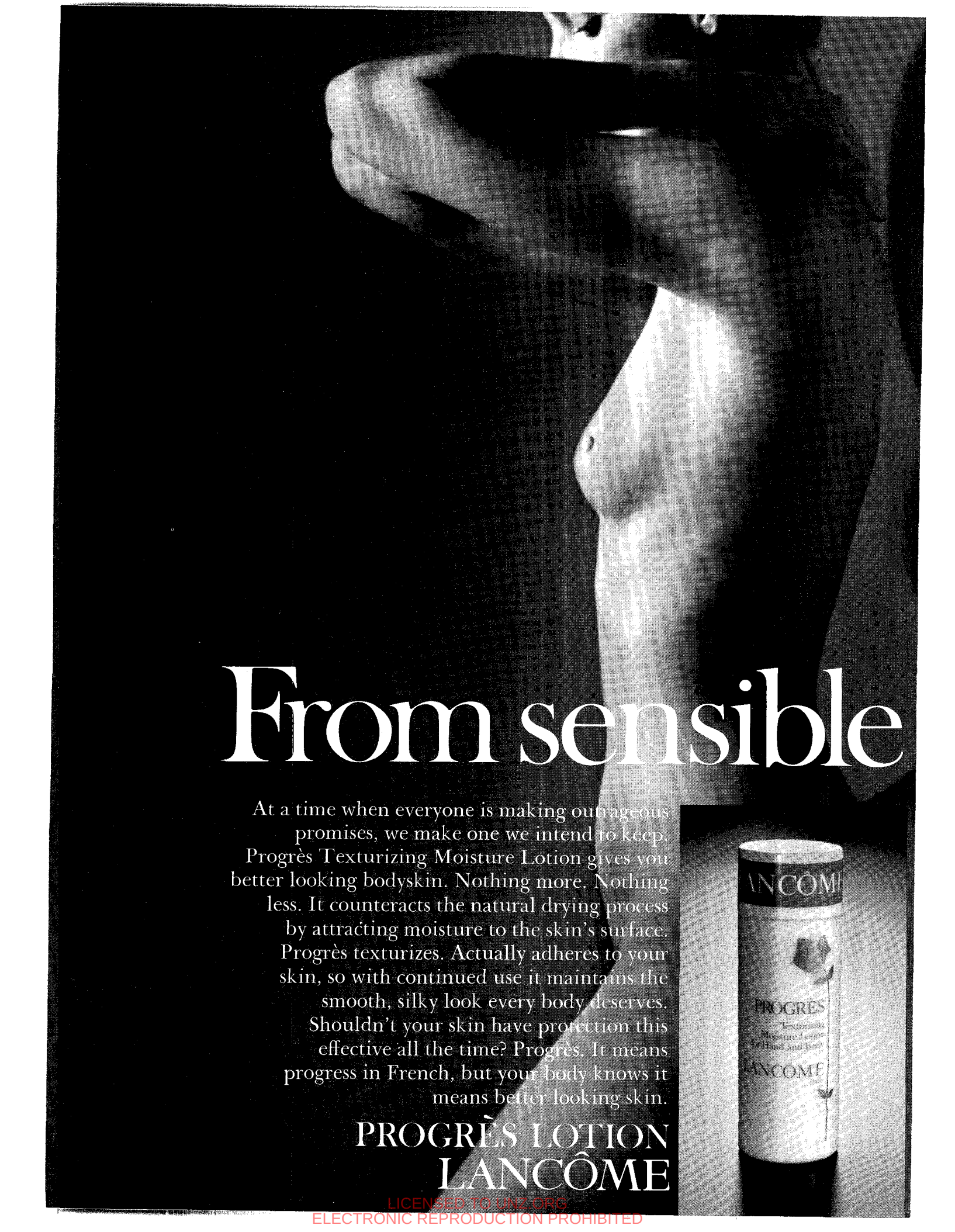
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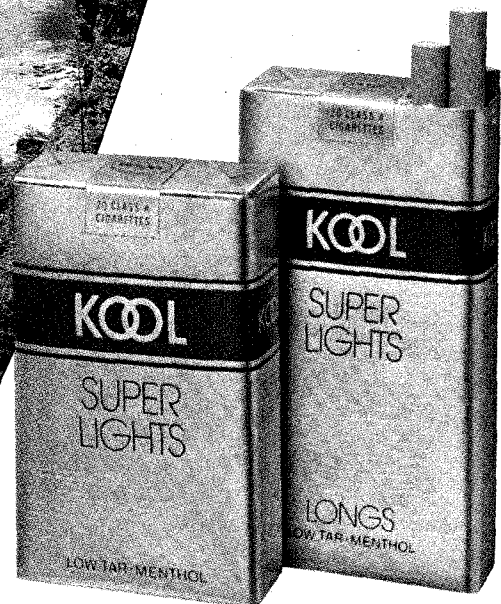
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MOVIES AROUND TOWN

EDITED BY RUTH GILBERT

OPENINGS AND CURRENT ATTRACTIONS ON THE NEW YORK SCREEN

November 8 through 15

(Listings subject to last-minute change)

Friday, November 11

SILVER THREADS



Fernando Rey and Carole Bouquet in Luis Bunuel's *That Obscure Object of Desire*, which stars Rey as an aging man hopelessly infatuated with a young woman. Based on Pierre Louys's *La Femme et le Pantin*. Columbia I.

Tuesday, November 15

The Turning Point—Herbert Ross has directed a film which focuses on a dramatic situation wherein the mother of a budding ballerina resents her old friend's taking over her daughter's career. The women are Shirley MacLaine & Anne Bancroft. A gala performance takes place and we see the stars of the American Ballet Theater, and Mikhail Baryshnikov, among others. Lesley Browne plays the dancer whose enormous talent precipitates the crisis. Coronet.

THE MOVIES

Alicia—Victor Casaus's documentary on the famous ballerina, Alicia Alonso, with scenes from her early life and excerpts from various ballets. We witness her triumph over blindness, and the worldwide acclaim she has received. Renoir.

The American Friend—Directed by German director Wim Wenders, film explores the possibility of using a completely innocent man to murder a man he does not know. With Bruno Ganz, Liza Kreuzer, Dennis Hopper, Nicholas Ray, and Sam Fuller. Quad.

Barbarella—The movies of Roger Vadim are midway between picture spreads in girly magazines and press releases for films in the process of shooting. This one is on the borderline, too, between sci-fi and soft-core pornography, based on a French comic strip, and probably less good. The best strip, though, comes from Jane Fonda, who was not yet politically committed and content to be a sex object. And what a sex object! Miss Fonda, bless her, does nothing by halves. Thru 11/8, RKO 86th I; RKO Cinerama I.

Black and White in Color—This first feature film by Jean-Jacques Annaud is a witty, strong, ingeniously constructed and remarkably mature piece of work. It is set in the French and German colonies during World War I, and traces the development of one brave, intelligent, and honorable person into the most efficient, deadly military martinet. Black or white, French or German, courageous or cowardly, human beings are to blame for war; this funny and fast-moving satire—in the best tradition of that genre—dispassionately exposes the ravages—not of war, but of human nature. Superb camera work, performances, music—even decent subtitles. New Yorker; Art.

Bobby Deerfield—Al Pacino stars in Sydney Pollack's film as a Grand Prix racing driver. The combination of Pacino's strangeness in the role and some red-herring dream and racing sequences create a puzzling tension for the first half of the film. But as soon as the psychological issues are clarified and love (with Marthe Keller) consummated, we realize that Pollack has managed to make the machinery sexier than the characters. 34th St E; from 11/16, Loews Triplex.

A Boy and His Dog—A piece of science fiction of the dog-eat-dog, world-after-the-holocaust variety; it manages to be derivative, preposterous and mildly revolting until the very end, at which point it becomes original, preposterous, and rather more revolting. 11/16, 17, Cinema Village.

Children of Paradise—One of the unquestionably great films of all time. The direction by Marcel Carne is only very professional; everything else is great, notably the screenplay by Jacques Prevert and performances that, from top to bottom, could not be bettered. You cannot miss the superb work of Arietty, Jean-Louis Barrault, and Maria Casares in the leads. Be sure, though, that you are seeing the uncut version, which runs 3 1/4 hours. There is enough substance here for a dozen lesser movies. Cinema Studio.

The Clockmaker—A penetrating first work by Bertrand Tavernier, who has since gone on to two further, perhaps even better, films. Based on a novel by Simenon, this is not a thriller, but a searching character study of a little man whose son has killed a brutish fascist. We follow the father in the process of coming to understand his son, himself, and the protofascist society he lives in. A sad but wonderfully liberating film, brilliantly acted by Philippe Noiret and a fine cast, against a colorful Lyons background, and full of sharply observed, stunningly integrated existential details. 11/15, Cinema Village.

Damnation Alley—A nuclear holocaust virtually destroys the globe. The environment deteriorates around a handful of survivors, played by Jan-Michael Vincent, George Peppard, Dominique Sanda, and Paul Winfield, who are audibly engulfed by killer tornadoes, whirling floods, and strange mutations of scorpions and roaches—eek! Thru 11/18, RKO Cinerama; RKO 86th St.

Equus—Peter Schaffer's play about a weary psychiatrist and the young psychopath whose violent passion for horses reveals the sterility of his own life has been brought to the screen, with a bit of rewriting, by Sidney Lumet. Richard Burton stars in what has become the *Hello Dolly* role for aging actors, with a twist—each actor playing the lead has striven to show us how dissipated and prune-like they have become. Contemptuously staged, embarrassingly written. Trans-Lux East.

First Love—In which Susan Dey, already involved with an Older Man, falls in love with William Katt, who has been made to look as if he should be fitted with wings and placed atop a Christmas tree. For all the publicity the much-praised director Joan Darling has received, all she has made is a film about a love affair between an experienced young woman and an idealistic, virginal young man—hardly a new perspective. Baronet.

Heroes—Two TV stars, Sally Field and Henry Winkler, play a Vietnam vet and his girl. They actually are playing Doris Day and Holden Caulfield twenty years after. Though there develops a lovely rapport between the two, everything about them places them within the dimensions of the small screen, and in a period long before Vietnam. Eastside; 86th St E.

In the Realm of the Senses—Oshima's "art film" about sexual obsession suffers from the facts that Oshima is not very strong on art, less than secure with film and wholly unconvincing about sex. The film does not even work as pornography, only as something weird and unwholesome, on the border between the repellent and the ridiculous. From 11/9, Quad.

Julia—Adapted from Lillian Hellman's fine story in *Pentimento*, Fred Zinneman has used two of the most electrifying women in movies in a casting coup that is not only iconographically but politically inspired; Vanessa Redgrave as the total activist and martyr to Fascism; Jane Fonda as the acolyte, the rebellious but self-doubting playwright. Cinema I; Cinema III.

The Lacemaker—Isabelle Huppert and Yves Beneyton star in Claude (The Invitation and The Wonderful Crook) Goretta's film which tells of a 19-year-old beauty parlor assistant, who, while vacationing, falls in love with a university student. Fine Arts.

Little Murders—Jules Feiffer's very funny but rather spotty stage play loses just about everything in this cinematic transcription. Directed with all stops pulled and the black humor—about violence in our cities and society—escalated to the point of violating the audience in the vilest ways. 11/11, 12, Cinema Village.

Looking for Mr. Goodbar—This is Richard Brooks's best film. It is harrowing, powerful, and appalling. The tension between his bluntness and Diane Keaton's instinctual delicacy has produced the ideal chemistry in this version of Judith Rossner's grisly socio-sexual thriller. Loews Tower East; Loews State I.

Mr. Klein—Alain Delon, in the title role, is a charming, ruthless, and cultivated Catholic whose destiny becomes intertwined with another Mr. Klein's, a Jew and anti-Nazi-occupied Paris. With Jeanne Moreau. 68th St Plyhse.

One Sings, the Other Doesn't—With this graceful mixture of feminist fiction, musical comedy, and social documentary, Agnes Varda does for the spirit of sorority what the films of Renoir and Truffaut have done for the spirit of fraternity. It is first-rate feminist art. The two heroines are played by Theresse Liotard and Valerie Mairesse. Plaza.

The Man Who Loved Women—Francois Truffaut's funniest and most charmingly personal film in years, the anatomy of a womanizer (Charles Denner), relating the outrageous predicaments of the hero who wriggles out of them with a strategic genius, and yearns to locate an island inhabited only by women. Paris.

A Man and a Woman—One of these fluffy pieces of romantic nonsense that Claude Lelouch has turned out less well recently, but which here works thanks to the marvelous Anouk Aimee and the very good Jean-Louis Trintignant, and the by now hallowed sentimental theme song by Francis Lai. It's all about cars and love, in that order, but nicely photographed and pleasant in its harmless silly way. New Yorker.

1900—Bertolucci's film is a chronicle of the peasant-landowner struggle from 1900 to 1945 as it transpires on the estate of the aristocratic Berlinghieri family. Robert De Niro and Gerard Depardieu are fine, but as attractive as they are, to sit four and a half hours for their dorsal view (preferable to the frontal view displayed in an embarrassing sex scene) is too high a price to pay. Festival.

Outrageous!—A winning little Canadian film written and directed by Richard Benner. It is the story of a homosexual hairdresser and a young girl escapee from a mental institution and of their life together. The dialogue is fresh and spirited, witty and lifelike, the film is moving and amusing. Cinema II.

Pete's Dragon—A musical fantasy combining live action and animation, telling the story of a 9-year-old orphan whose dragon friend playfully outrages a New England town just after the turn of the century. Radio City Music Hall.

A Piece of the Action—Sidney Poitier, Bill Cosby, James Earl Jones, and Denise Nicholas, in a film directed by Poitier, with music and lyrics by Curtis Mayfield. Criterion.

Roseland—James Ivory's new film is set in the venerable ballroom, and, thanks to Ruth Prawer Jhabvala's sharp screenplay, what could have been cheerlessly maudlin becomes cheerfully maudlin. Broadway actress Helen Gallagher, as the gracefully tough

dance instructor, is the revelation of the film. Thru 11/10, Columbia I.

Der Rosenkavalier—A Salzburg production of Strauss's opera filmed so imaginatively (by Paul Czinner) that the stage walls seem to dissolve. Elisabeth Schwarzkopf's Marschallin was quintessential in her time, and Karajan's conducting is far lovelier than on his recording 11/13, 14, Cinema Village.

Salut, l'Artiste!—A graceful and thought-provoking film, nominally about the hilarity, hustling, and hearthbreak that goes into maintaining a foothold on the lower rungs of show business. Marcello Mastroianni is good as a broken-down actor with job and woman troubles; Jean Rochefort is better yet as his friend and colleague. Superb performances by Carla Gravina, and especially Francoise Fabian, in an intelligent film cogently co-authored and directed by Yves Robert. Actually, in a still voice, it speaks to and about all of us. 11/8, Cinema Village.

Short Eyes—Written by Miguel Pinero, film is far from being a grim tract on prison conditions, on the institutional dehumanization of the poor. With its Curtis Mayfield score and exuberant ethnic acting, the film combines authentic funk with what can only be called entertainment values. Yet the sense of theater is indigenous to Pinero's characters, men who being at zero and lay claim to their square of turn through stylized gesture and idiom of "personality." Paramount; Sutton.

A Special Day—Writer-director Ettore Scola arranges a day-long confrontation between a down-trodden mother of six and a homosexual, played by Sophia Loren and Marcello Mastroianni. As in earlier films, Scola yokes together disparate social types and forces more cultural baggage on them than they can carry. If the presence of the two stars is what gives the movies its measure of interest, they are also its undoing—they are just too dazzling to play neorealist church mice. Beekman.

The Spy Who Loved Me—The latest James Bond film, starring Roger Moore, is the first that is not based on an Ian Fleming novel. Things start off sking in the prettily sequence and end swimmingly. In between, there is every kind of sport, from sex with a gorgeous Soviet spy to blowing a couple of atomic submarines set to blow up New York and Moscow. So if you don't believe any of it, have a damned good time, and smile from ear to ear. Gramercy; 8th St Playhouse; 72nd St E.

Star Wars—George Lucas's impeccable technical achievement: a quantum—or maybe quasar—leap beyond 2001. But strip the film of its often striking images and its highfalutin scientific jargon, and you get a story, characters, and dialogue of overwhelming banality without even a "future" cast to them. Still, *Star Wars* will do very nicely for those lucky enough to be children or unlucky enough never to have grown up. Loews Astor Plaza; Loews Orpheum; Murray Hill.

DON'T WRITE—PHONE



Bette Davis and James Stephenson in a nervous scene from *The Letter*, which shares the bill with another Davis classic, *A Stolen Life*, at the Regency Theater, Broadway and 67th Street, from November 9th to November 12th, as part of the Bette Davis/Joan Crawford series.

Valentino—Ken Russell's back and Rudolf Nureyev's got him. It may well set back the course of sound film—certainly it will set back Nureyev's career—since the only relief is provided by the silent-film sequences. In these Nureyev is able to escape from the St. Vitus's dance Russell has him performing and suggest the powerfully sensual screen presence he might project under normal circumstances. Trans-Lux Greenwich; National; Loews Triplex.

Voyage to Grand Tartarie—Jean-Charles Tacchella's comedy takes its viewers on a voyage to the mythological outer reaches of hell with a man and woman who have been burned by life, but who fall in love and thumb their noses at the world. Quad; D.W. Griffith.

Which Way Is Up?—Michael Schultz directed this picture adapted from Lina Wertmüller's *The Seduction of Mimi*, starring Richard Pryor as a befuddled farm worker, as the worker's cantankerous old father, and as a hypocritical preacher. Loews State II; Loews Cine.

THE MOVIE HOUSES

Schedules change constantly; phone ahead and avoid rage and disappointment.

Art, 36 E 8th (GR 3-7014). Thru 11/10, *Black and White in Color* From 11/12, to be announced.

Baronet, 3rd Ave at 59th (355-1663). *First Love*. (Theatre closed 10/14.)

Beekman, 2nd Ave nr 65th (RE 7-2622). *A Special Day*.

Bleecker St Cinema, 144 Bleecker at LaGuardia Pl (674-2560). 11/8, *Man without a Star*. 11/9, *Woman in the Window*; *Scarlet Street*. 11/10, *La Notte*; *Il Grido*. 11/11, 12, *The Delinquents*; *M*A*S*H*. 11/13, 14, *Some Like It Hot*; *The Misfits*. 11/15, *Bend of the River*.

Carnegie Hall Cinema, 7th Ave betw 56th & 57th (757-2131). 11/8, *Patriots*; *The Invocation*. 11/9, *Clear Sky*; *The Bonus*. 11/10, *Les Parents Terribles*; *Les Enfants Terribles*. 11/11, *Five Easy Pieces*; *Drive, He Said*. 11/12, *The Decameron*; *Medea*. 11/13, *The Baker's Wife*; *Harvest*. 11/14, *Autobiography of a Princess*; *The Householder*. 11/15, *Once There Was a Girl*; *With a Light Steam*.

Cinema I, 3rd Ave nr 60th (PL 3-6022). *Julia*.

Cinema II, 3rd Ave nr 60th (PL 3-6022). *Outrageous*.

Cinema III, 59th at the Plaza (752-5959). *Julia*.

Cinema Studio, Bdway & 66th (877-4040). *Children of Paradise*.

Cinema Village, 22 E 12th (924-3363). 11/8, *Salut l'Artiste*. 11/9, 10, *Daisy Miller*; *At Long Last Love*. 11/11, 12, *Taxi Driver*; *Little Murders*. 11/13, 14, *Der Rosenkavalier*. 11/15, *The Clockmaker*; *A Piece of Pleasure*. 11/16, 17, *A Boy and His Dog*; *The 11th Victim*. 11/18, 19, *Performance*; *Mean Streets*.

Columbia I, 2nd Ave at 64th (832-1670). Thru 11/10, *Roseland*. From 11/11, *That Obscure Object of Desire*.

Columbia II, 2nd Ave at 64th (832-1670). *A Piece of the Action*.

Coronet, 3rd Ave nr 59th (EL 5-1663). Thru 11/13, *Bobby Deerfield*. (11/14, theater closed) From 11/15, *The Turning Point*.

Criterion, Bdway at 45th (JU2-1796). *A Piece of the Action*.

D.W. Griffith, 59th St E of 2nd Ave (759-4630). *Voyage to Grand Tartarie*.

Eastside, 3rd Ave at 55th (755-3020). *Heroes*.

8th St Cinema, 52 W 8th (674-6515). *The Spy Who Loved Me*.

86th St E, 3rd Ave at 86th (249-1144). *Heroes*.

Embassy 46th, 46th at Bdway (757-2408). *The Spy Who Loved Me*.

Embassy 72nd, at Bdway (SC 4-6745). *Voyage to Grand Tartarie*.

E 59th St, betw 2nd & 3rd (688-1717). *The Savage Is Loose*.

Festival, 57th nr 6th (757-2715). 1900.

Fine Arts, 58th nr Lexington (PL 5-6030). *The Lace-maker*.

Forum, Bdway & 47th (757-8320). *Oh, God!*.

Gramercy, 23rd St nr Lexington (GR 5-1660). *The Spy Who Loved Me*.

Greenwich, 12th at Greenwich (WA 9-3350). *Valentino*.

Guild, 33 W 50th (PL7-2406). Thru 11/16, *Oh, God*. (11/17, theater closed.) From 11/18, *Summerdog*.

Little Carnegie, 57th St nr 7th (246-5123). *First Love*.

Loews Astor Plaza, Bdway at 44th (869-8340). *Star Wars*.

Loews Ciné, 3rd nr 86th (427-1332). *Which Way Is Up*.

Loews Orpheum, 86th, 3rd (AT 9-4607). *Star Wars*.

Loews State I, II, Broadway at 45th (582-5070). I. *Looking for Mr. Goodbar*. II. *Which Way Is Up*.

Loews Tower East, 3rd Ave nr 71st (TR 9-1313). *Looking for Mr. Goodbar*.

Loews Triplex, Bdway at 83rd (877-3190). I. *Valentino*. II. Thru 11/15, *Nasty Habits*. From 11/16, *Bobby Deerfield*. Oh, God!

Murray Hill, 34th St nr 3rd Ave (685-7652). *Star Wars*.

Museum of Modern Art, 11 W 53rd (956-7070). 11/8, noon, Student films from NYU; 2:30, *Cry of the City*; 8 p.m. *What's Happening*. 11/10, 2:30, *The Seven Per-Cent Solution*; 6 p.m. *Sherlock Holmes and the Woman in Green*; 8:30, *Sherlock Holmes and the Spider Woman* and *Sherlock Holmes and the Scarlet Claw*. 11/11, 2:30, *Seminole*; 6 p.m. *Cry of the Eagle*. 11/12, noon, *Sherlock Holmes and the Scarlet Claw*; 2:30, *Winchester '73*; 5 p.m. *Thunder Bay*. 11/13, noon, *The Far Country*; 2:30, *Taza, Son of Cochise*; 5 p.m. *Thunder Over Mexico and Death Day*. 11/14, noon, *Universal jazz shorts*; 2:30, *The Lady Pays Off*; 6 p.m. *An Evening with Yvonne Rainer*. 11/15, noon, *Universal jazz shorts*; 2:30, *Les Grandes Manoeuvres*; 6 p.m. *What's Happening?*

National, Bdway at 43rd (869-0950). *Valentino*.

New Yorker, Bdway nr 88th (TR 4-9189). *Black and White in Color*; *A Man and a Woman*.

Olympia, Bdway at 107th (865-8128). *The Spy Who Loved Me*.

Paramount, 2 Gulf & Western Plaza (247-5070). *Short Eyes*.

Paris, 4 W 58th (MU 8-2013). *The Man Who Loved Women*.

Playboy, 57th W of 6th Ave (JU 6-4448). Thru 11/8, *Kentucky Fried Movie*. From 11/9, *Annie Hall*.

Plaza, 58th St, E of Madison (EL 5-3320). *One Sings, The Other Doesn't*.

Quad, four cinemas at 34 W 13th (255-8800). (Last-minute switches especially frequent here; phone ahead.) I. *Voyage to Grand Tartarie*. II. Thru 11/8, *Ziegfeld Follies*; *Cabin in the Sky*. From 11/9, *In the Realm of the Senses*. III. *I Never Promised You a Rose Garden*; *The Story of Adele H*. IV. *The American Friend*.

Radio City Music Hall, 6th Ave betw 50th & 51st (246-4600). *Pete's Dragon*.

Regency, Bdway at 67th (724-3700). Thru 11/8, *Rain*; *Susan and God*. 11/9-12, *The Letter*; *A Stolen Life*. 11/13-15, *All This and Heaven, Too*; *Deception*. 11/16-19, *Dark Victory*; *Grand Hotel*.

Renoir, 100 Seventh Ave So (873-8702). *Alicia*, a Cuban documentary on ballerina Alicia Alonso.

RKO Cinerama, I, II, Bdway at 47th (975-8366). I. Thru 11/8, *Barbarella*; *Fantastic Planet*. (Theater closed 11/9-23.) From 11/23, *The Mack II*. Thru 11/8, *Damnation Alley*; *Sky Riders*. 11/9-15, to be announced. From 11/16, *Another Man Another Chance*.

RKO 86th I, II, at Lexington (AT 9-8900). I. Thru 11/8, *Barbarella*; *Fantastic Planet*. From 11/9, *Infra-Man*. II. Thru 11/8, *Damnation Alley*; *Sky Riders*. From 11/9, to be announced.

St. Marks Cinema, 2nd Ave at 8th (533-9292). Thru 11/8, *Kentucky Fried Movie*; *Putney Swope*. From 11/9, to be announced.

72nd St East, nr 1st Ave (BU 8-9304). *The Spy Who Loved Me*.

68th St Playhouse, at 3rd Avenue (RE 4-0302). *Mr. Klein*.

Sutton, 57th nr 3rd Ave (PL 9-1411). *Short Eyes*. *Thalia*, 250 W 95th (222-3370). Thru 11/8, *Cleopatra*; *Sign of the Cross*. 11/9, 10, *Double Indemnity*; *Ministry of Fear*. 11/11, 12, *Hail the Conquering Hero*; *The Lady Eve*. 11/13-15, *The Lives of a Bengal Lancer*; *The General Died at Dawn*.

Theatre St. Marks, 80 St Marks Pl (254-7400). 11/8, *Big Broadcast*; *Big Broadcast of 1937*. 11/9, *Wings in the Dark*; *Young Eagles*. 11/10, *The Man Who Laughs*; *Cabinet of Dr. Caligari*. 11/11, 12, *Charlie Chan at the Opera*; *Charlie Chan at Treasure Island*. 11/13, *Sunny*; *Her Majesty Love*. 11/14, *The Phantom President*; *Louisiana Purchase*. 11/15, *Moby Dick*; *Outward Bound*.

34th St East, nr 2nd Ave (683-0255). *Bobby Deerfield*.

Trans-Lux East, 3rd at 58th (PL 9-2262). *Equus*.

Trans-Lux 85th, at Madison (BU 8-3180). *Valentino*.

UA East, 1st Ave at 85th (249-5100). *Oh, God!*

Waverly, 6th Ave at 3rd (WA 9-8037). *Oh, God*.

Whitney Museum of American Art, 945 Madison at 75th (794-0600). 11/8-13, *Native Peoples* (Anne Chapman and Ana Montes de Gonzalez). 11/15-20, *Ant Farm/Ramos/Soites*.

Ziegfeld, 141 W 54th (765-7600). Thru 11/15, theater closed. From 11/16, *Close Encounters of the Third Kind*.

IN AND AROUND TOWN

EDITED BY RUTH GILBERT

A CRITICAL GUIDE TO ENTERTAINMENT IN THE NEW YORK AREA

Theater

ON BROADWAY

Tuesday, November 8

Golda—Anne Bancroft stars in the title role of a play by William Gibson described as a partial portrait of the former Prime Minister of Israel, based on Mrs. Meir's autobiography. Directed by Arthur Penn. Previews now prior to a 11/14 opening. Morosco, 217 W 45th (246-6230).

Wednesday, November 9

The Merchant—A play by Arnold Wesker woven around pre-Shakespearean stories, and set in the Jewish ghetto of Venice in 1563. Directed by John Dexter. Previews begin tonight prior to an 11/16 opening. Plymouth, 236 W 45th (246-9156).

CURRENT

The Act—Imagine the incestuous marriage of TV and Las Vegas and, next, their idiotic progeny; you now have a perfect picture of this work. If ever a supposed Broadway musical looked like a cross between a less than spectacular TV spectacular and a dry-as-dust show at the Sands or the Desert Inn, this vulgar concoction is it. Its main—almost its only—selling point: Liza Minnelli, and she has only brashness, pathos, and desperate energy. Majestic, 247 W 44th (246-0730).

An Almost Perfect Person—A play about a widowed woman lawyer (Colleen Dewhurst), narrowly defeated in the race for Congress, who finds solace in consecutive flings with her campaign manager and treasurer. Directed by Zoe Caldwell. Essentially a TV play with perhaps a touch of extra sex. Belasco, 111 W 44th (JU 6-7950).

Annie—*Oliver Twist* in drag, but with so much going for it (a chorus line of moppets, a Christmas tree, Andrea McArdle's gleam in the title role, and a seven-year-old bundle of radiance named Danielle Brisebois) that only a Fagin reborn would note the drab book (Thomas Meehan) and lyrics (Martin Charnin) or Charles Strouse's recycled score. Alvin, 250 W 52nd (PL 7-8646).

Bully—James Whitmore stars in a new one-character play by Jerome Alden described as an adventure with Teddy Roosevelt directed by Peter H. Hunt. Tues thru Sat at 8 p.m. Sun at 3 p.m. 46th St Theater, 226 W 46th (246-4271).

A Chorus Line—Every generation needs its own backstage legend, and this one is a worthy descendant of *42nd St* (et al). Out of the real words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Michael Bennett's direction covers a multitude of inadequacies. Mon thru Sat at 8; mat Wed & Sat at 2. Shubert, 225 W 44 (246-5990).

Dracula—Frank Langella stars as the bloodthirsty count in a play by Deane and Balderson adapted from the Bram Stoker novel and directed by Dennis Rosa. Edward Gorey designed the settings and costumes. Martin Beck Theater, 302 W 45th (246-6363).

For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf—Seven spellbinding young women intone the words of Ntozake Shange, lines about being women, black, and sorrowful, and their performances are welded by Oz Scott into an enthralling experience that makes the theater glow in all colors. Tues thru Sat at 8; mat Wed & Sat at 2, Sun at 3. Booth, 45th St (246-5969).

Gemini—Albert Innaurato's saga of life in a Philadelphia backyard is, at once, a stupendous verbal

circus and a touching story of people desperately needing to be noticed. Innaurato writes extremely well, and his control over simultaneously ongoing lines of action is somewhat akin to Bach's mastery over fugues. Peter Mark Schifter's direction is splendid, and so is the cast. Mon-Sat at 8; Mat Wed & Sat at 2. Little Theater, 240 W 44th (221-6425).

The Gin Game—A first effort by D.L. Coburn concerns two inmates of an old folks' home. The man lives for gin rummy now; the woman is willing to learn the game. They play, and miraculously—or contrivedly—she keeps winning. It is staged with almost indecent expertise by Mike Nichols, and acted to individual and joint near-perfection by Hume Cronyn and Jessica Tandy. John Golden, 252 W 45th (246-6740).

Grease—Broadway's senior musical, about highschool shenanigans in the fifties, now seems as much a period piece as any Romberg operetta, but the energy of the original has been remarkably well preserved. Without a single memorable song or solo turn, the show holds onto an amusing, attractive ridiculousness, mostly due to Patricia Birch's lively choreography and Tom Moore's no-nonsense direction. Tues thru Sat at 8 p.m. Wed. & Sat at 2 p.m., Sun at 3 p.m. Royale, 242 W 45th (245-5760).

Hair—For this second-go-round, Tom O'Horgan has assembled a graceless looking group of no-talents, only one or two of them worth remembering. The staging is overdone and offensive; Jules Fisher's lighting is threadbare, and the music is actually painful. Ten years after its first appearance at Joe Papp's Anspacher Theater, it is not yet a nostalgia-ridden antique, but a period piece too academic to startle anyone but the most backward and benighted. Biltmore, 261 W 47th (JU 2-5340).

I Love My Wife—Wife-swapping in Trenton, done as a series of sleazy skits, with a Cy Coleman score and direction by Gene Saks that even brings the orchestra onstage to mess around in the action. Mon thru Sat at 8. Mats Sat & Wed at 2. Ethel Barrymore, 243 W 47th (246-0390).

The King and I—The Rodgers-Hammerstein classic of 1951, in a fuzzy, slovenly revival with Yul Brynner repeating his sht as the King, Constance Towers as the "I" and a gaggle of oriental-looking moppets. Tues thru Sat at 8; Mats Sat & Wed at 2; Sun at 3. Uris, 51st betw 7th & 8th (586-6510).

The Magic Show—A musical with book by Bob Randall; music and lyrics by Stephen Schwartz, directed and choreographed by Grover Dale. Joseph Abaldo is starred as a Magician. Wed thru Sat at 7:30; mat Sat & Wed at 2 p.m. On Sun 2 & 5 p.m. Cort, 138 W 48th (489-6392).

Man of La Mancha—What we have here is the unparalleled impudence of Dale Wasserman's book, the tuneless tunes of Mitch Leigh, and the rather tasteless dances of the late Jack Cole. Despite the virtues of the beautiful Emily Yancy, who can act and dance, and one or two others, this play is an equal insult to Cervantes, the American musical theater, and humanity. Palace, 1564 Broadway (PL 7-2626).

Miss Margarida's Way—Estelle Parsons has moved from off-Broadway to play her solo role as a demented schoolteacher. The audience is her classroom. Ambassador, 219 W 49th (CO 5-1855).

Oh! Calcutta!—Revival of the musical devised by Kenneth Tynan. Sketches by Jules Feiffer, Leonard Melfi, John Lennon, David Newman, Robert Benton, Dan Greenburg, Sam Shepard. Mon, Tues, Wed & Fri at 8; Sat at 7 & 9:30; Sun at 3 & 7 p.m. & Wed at 2 p.m. Edison, 240 W 47th (757-7164).

Bye Bye Birdie—Revival of the Strouse-Adams musical by the New Eymard Players. 11/11, 12, 18, 20 at 7:30. Mat, 11/13, 11/19, at 3 p.m. \$3.50. St. Jean Baptiste Church, 173 E 75th (288-5082).

Same Time, Next Year—Bernard Slade's comedy, of a genre that used to be called "saucy," neatly mingles two sure-fire elements, fornication and nostalgia. Now that it is being performed (by Betsy Palmer and Don Murray) more for jokes than for wit, the play has become ritualized, about as titillating as, say, an exhibition of bloomers at the Smithsonian. Tues thru Sat at 8; Wed & Sat at 2; Sun at 3. Brooks Atkinson, 256 W 47th (245-3430).

The Shadow Box—Michael Cristofer's haunting play, which won a 1977 Pulitzer prize and a best-play Tony Award, is set among terminal patients in a California hospital, and poses some daring questions about hopelessness and self-delusion. An altogether moving work, it even manages to be funny when circumstances permit. Gordon Davidson's direction of a superb nine-member cast approaches perfection; a superior evening all told. Lunt-Fontanne, 205 W 46th (JU 6-5555).

Side by Side with Sondheim—Hermione Gingold, Nancy Dussault, Larry Kert, and Georgia Brown offer a generous sampling of songs for which Stephen Sondheim wrote words, music, or both. Mon thru Sat at 8 p.m. Mat Wed and Sat at 2 p.m. Music Box, 239 W 45th (246-4636).

Sly Fox—Ben Jonson's *Volpone* updated to 19th-century San Francisco, with new gags stuck onto the original Jacobean plot-structure. Robert Preston, minus 76 trombones, plays the arch conniver. Tues thru Sat at 8; mat, Wed & Sat at 2; Sun at 3. Broadhurst, 235 W 44th (CI 6-6699).

Tartuffe—Moliere's masterpiece, directed by Stephen Porter, is a comedy of an extremely serious sort. John Wood, as the pious hypocrite, is a very funny fellow who properly acts with every part of his body. His vitality is boundless. The rest of the cast is very pleasant indeed. And then there is Richard Wilbur's translation, so marvelous that it makes Moliere into as great an English verse playwright as he was a French one. Plays through 11/20. Circle in the Square, 1633 Broadway (581-0720).

The Wiz—Oz in blackface, Munchkins, Cowardly Lion, and all, with jivey dances choreographed by Geroge Faison. Tues thru Sat at 7:30; Wed and Sat at 2 p.m.; Sun at 3 p.m. Broadway, 1681 Broadway (CI7-7992).

Your Arms Too Short To Box With God—The Book of Matthew's greatest hits, turned into a generally lively gospel musical by Vinnette Carroll, Micki Grant, and Alex Bradford. Sometimes the wooing of audience by cast becomes a little blatant, but there is some spellbinding singing (notably by Salome Bey and Delores Hall) to set matters right. Wed thru Sat at 8; mat Wed, Sat & Sun at 2, Sun at 5. Lyceum, 149 W 45th (JU 2-3897).

OFF and OFF-OFF BROADWAY

CURRENT

Another Way To Love—Authentic and unusual fantasies, followed by a discussion at which wine is served. Thurs and Fri at 8 p.m. \$5. Project Cabaret, 127 Grand St (966-0322).

Antigone—Sophocles's work, directed by Kirt Alexander. Thur thru Sat, thru 11/12. \$2.50. New York City Repertory, 437 W 46th (JU 6-3700).

The Best Little Whorehouse in Texas—Music and lyrics by Carol Hall, book by Larry L. King and Peter Masterson. 11/10, 11, 12, 13, Actors Studio, 432 W 44th (747-0870).

The Boys From Syracuse—Rodgers and Hart's 1938 musical hit revived with full orchestra; directed by Joe Sutherin. Thurs thru Sat, Thru 11/19. St. Bart's Plyhse, Park & 50th (PL 1-1616).

LANFORD WILSON SPECIALIST



Tanya Berezin, who appears in all Wilson's plays, now appears in his *Brontosaurus*, which is about an encounter of consequence between a searcher and a survivor. Directed by Daniel Irvine; plays thru 11/18, Tues thru Fri at 11 p.m. 11/13 at 7 p.m. \$3. Circle Repertory, 99 7th Ave So (924-7100).

Chez Nous—Sam Waterston stars in a new comedy by Peter (A Day in the Death of Joe Egg) Nichols, with Christina Pickles, Barbara Caruso, and John Tillinger. Wed thru Sun at 8:30; Sat & Sun at 2:30. Manhattan Theater Club, 321 E 73rd St (288-2500).

Close One Eye—Dulce Mann's play, directed by Joe Donovan, is about an attractive widow's struggle against the loneliness of single living. Thru 11/20, Fridays and Saturdays at 8; Sun at 4 p.m. \$2.50 Dramatic Workshop, 333 Sixth Ave (877-9315).

The Club—It is Eve Merriam's conceit—and a rather good one, as it works out—that male villany toward women is best definable in its own words. To that end, she has peopled her little revue with a gaggle of sexist males singing sexist songs and telling sexist jokes in a club at around 1910; the material is all authentic of the period. As a final kicker, all the roles are played by women, and a perfectly splendid septet of transvestites they are. You probably have to see this for yourselves to understand why this show is as delightful as it is. Circle in the Square Downtown, 159 Bleecker St (AL 4-6330).

The Cold Wind and the Warm—Robias Haller stars in S. N. Behrman's play about a young Jew growing up in Worcester, Mass., at the turn of the century who is searching for what he calls "the only

mystery—the key to everything." Thurs and Sat at 8 p.m. Sun at 2:30 p.m. Thru 11/20. Jewish Repertory Theater, 344 E 14th St (674-7200).

Double Bill—J. M. Synge's *Riders to the Sea*, and James M. Barrie's *Twelve-Pound Look*. Thurs thru Sat at 8 p.m. thru 11/19. \$2.50. New Media, 350 E 81st (249-9872).

Downfall of the Egotist Johann Fatzer—Bertolt Brecht's play is about four German soldiers who desert the battlefield physically but cannot psychologically. It consists of 13 scenes interspersed with German cabaret songs (sung by Agnes Bernelle). Wed thru Sun, 11/7-26. \$2.50. Vandam Theater, 15 Vandam St (675-0498).

Drama Committee Repertory—G.B. Shaw's *Misalliance*, Thurs, Fri, Sat at 10:15, thru 12/17. Chekhov's *Ward Six*, Thurs, Fri, Sat at 7:30, thru 11/26. Aristophanes's *Lysistrata*, Tues & Wed, 8:45; Sat at 2:30, Sun at 2:30 & 5:30, thru 11/20. All shows \$3. 17 W 20th St (929-8377).

An Evening in Three Acts—A.R. Gurney, Jr.'s *The Golden Fleece*, directed by Christopher Cade; John Guare's *The Loveliest Afternoon of the Year*, directed by Elizabeth Himelstein; *Ferryboat*, by Leonard Melfi, directed by Jane Ranallo. With Robin Brown, Peter Spellos, Myke Florentine, Ronni Stolzenberg, Dorothy Lissner, and Brian Zoldessy. Wed thru Sat at 7:30, Thru 11/19, \$2.50. 18th St Plyhse, 145 W 18th (541-7600).

Fanny's First Play, directed by Omar Shapli. 11/9-11 at 8 p.m. 11/12 at 2 & 8 p.m. Free. NYU School of the Arts, 111 Second Ave., 5th Floor Theater (598-2404).

Feedlot—Patrick Meyer's play about violent goings-on in a Texas feedlot is a bit underdone and overriching, but Meyer is clearly someone to watch. The play holds our interest and keeps growing in stature rather than just length. The performances are basically strong and intelligent. If you leave the theater wanting more, it is not because the portions were small, but because they were so tasty. Thru 11/19, Circle Repertory Theater, 99 7th Ave So (924-7100).

Ghosts—Henrik Ibsen's play, directed by Neal Weaver. Thurs thru Sat at 8; Sun at 3. Thru 11/20. \$2.50. Meat and Potatoes, 58 W 39th (391-2346).

The Glass Menagerie—Tennessee Williams's "memory play," directed by Robert Petito. Thurs thru Sat, at 8 p.m. Sun mat at 3 p.m. Thru 11/20. \$3.50. Theater-Off-Park, 28 E 35th (683-4991).

Housewife! Superstar!—Barry Humphries plays Dame Edna Everage, housewife, and Les Patterson, Australian cultural attache. Tues thru Fri at 8; Sat at 7 & 10; Sun at 3 p.m. \$12 to \$8. Theater Four, 424 W 55th (246-8545).

Inherit the Wind—Jerome Lawrence and Robert E. Lee's play, based on the Scopes "monkey trial". Wed thru Sat at 8 p.m. thru 11/12. \$3. Little Church, 11 E 29th (579-7174).

The Initiate—Mixed media performance, conceived and performed by Joan Evans, with music by Matthew Greenbaum. Thurs thru Sat at 10 p.m. Sun at 5 p.m. Thru 11/27. \$4. The Performing Garage, 33 Wooster St (966-3651).

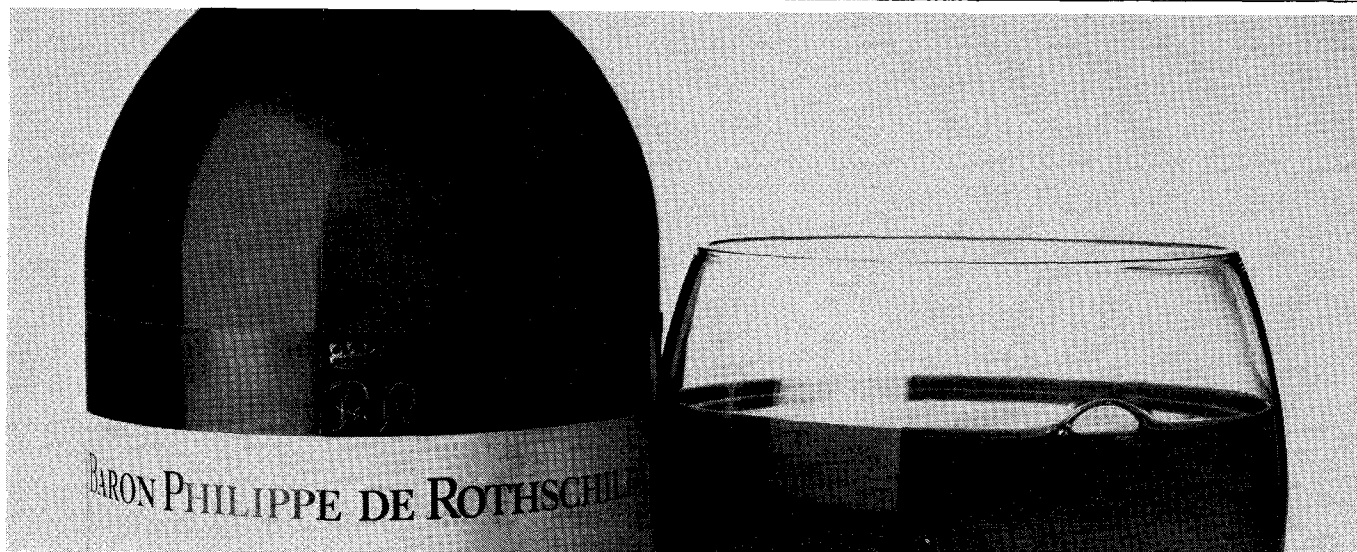
Kennedy's Children—Robert Patrick's play, directed by Norman Rene, focuses on the shattered illusions of five characters. 11/10-13, 17-20. Curtain at 8, except Sundays at 3. Production Company, 249 W 18th (691-7359).

Jean Cocteau Repertory—11/11 at 7:30, 11/13, at 3 p.m. T.S. Eliot's *The Cocktail Party*. 11/12, at 10:30 p.m. *A New Way to Pay Old Debts*, Philip Massinger's Elizabethan work. 11/12, at 7:30, *Hamlet*. 330 Bowery (667-0060).

Kiss Me Kate—Revival of Cole Porter's musical. 11/10, 11, 12, 17, 18, and 19, at 8 p.m. 11/12 at 2 p.m. \$3.50. University Theater, 35 W 4th St (598-3067).

Lady Windemere's Fan—Oscar Wilde's drawing-room comedy directed by Andres Castro. Fri, Sat & Sun, at 8 p.m. Thru 12/18. \$3. West Side Repertory, 252 W 81st (666-3521).

Landscape of the Body—The main trouble with John Guare's new play is that it seems to be written out of no inner compulsion except to write yet another play, and that, generally speaking, is not enough.



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John Pasquin has directed the play as if he knew what he was directing, and there are some good performances, especially from Shirley Knight. It is a work that comes across as a five-finger exercise of which fingers at least four are thumbs. Public/Newman Theater, 425 Lafayette St (677-6350).

A Life in the Theater—David Mamet is our current most-promising playwright. In this series of vignettes, showing us an older, proudly declining actor and a young and ambitiously climbing one in their on- and off-stage relationships, he gives away the show by the fact that every scene is a duologue. We keep waiting for a little verbal football, something more team-oriented and teeming with life. With Ellis Rabb and Peter Evans; directed by Gerald Gutierrez. Theater de Lys, 121 Christopher St (WA 4-8782).

The Malcontent—John Marston's Elizabethan satirical comedy, directed by Richard Bruno and Maurice Edwards. Fri thru Sun, 11/4-20. \$3. Classic Theater, 20 Bleecker St (242-3900).

A Man and His Woman—Craig (*Outrageous!*) Russell stars in an evening of theater, music, and humor. Tues thru Thurs at 8 p.m. Fri & Sat at 7:30 & 10:30 p.m. Theater East, 211 E 60th (355-7025).

The Marriage of Mr. Mississippi—Friedrich Durren-matt's study of four men—a revolutionary, a public prosecutor, a politician, and a count—fighting for the possession of one woman. Directed by Vasek Simek. Thurs thru Sun at 8 p.m. thru 11/13. \$2.50. Perry St Theater, 31 Perry St (255-7190).

Matrix—An unlikely combination of misfits by Guthrie Nosanow. 11/10-13; Thurs thru Sat at 8 p.m. Sun at 3 p.m. \$2.50. N.Y. Stageworks, 15 W 18th (243-8108).

The Misanthrope—A musical version of the Moliere comedy, with English verse translation by Richard Wilbur, and music by Margaret Pine; Directed by Leonardo Shapiro. Public/Anspacher Theater, 425 Lafayette St (677-6350).

Naked—Luigi Pirandello's play, starring Fran Brill, directed by Gene Feist. Tues thru Sat at 8; Wed, Sat & Sun at 2. Roundabout Stage Two, 307 W 26th (924-7160).

Night Shift—Rip Torn stars as Murphy, a metalworker who can cope with his job but can't handle his spare time. Wed thru Sat at 8 p.m. Wed at 2; Sun at 3. Thru 11/27. \$6 (\$3 to union members). Playhouse, 359 W 48th (477-0993).

Nightsong—Ron Eliran stars in an evening of his own music—folk, folk rock, and contemporary—with Holly T. Lipton, Joy Kohner, Dian Sorel, and a 5-piece back-up group. Tues thru Sat at 8; Sun at 5 & 7:30. Village Gate, 160 Bleecker (473-7270).

Nuestro Teatro Repertory—Trilogy of one-act plays: Tennessee Williams's *Esta Propiedad Esta Condenada*; Sebastian Salazar Bondy's *El De La Valija*; Carlos Solorzano's *Cruce de Vias*. Alejandro Casana's *La Dama Del Alba*. All play thru November. Nuestro Teatro, 277 Park Ave So (673-9430).

Once Upon a Time—A Yiddish musical production with original folk melodies, about the shtetl of long ago. Thru 12/11. English narration. \$10, \$8, \$6. Norman Thomas Theater, 33rd St & Park Ave (889-6800).

One Summer—Book, music, and lyrics by Philip M. Smith, directed by Edwin Norman Illiano. 11/10, 11, 12, 17, 18, 19 at 8 p.m. Sat. 11/12, 19, at 2 p.m. \$2.50. Three Muses Theater (Hotel Ansonia), 73rd & Bway (575-9415).

The Passion of Dracula—A totally new version of the Count's adventures by Bob Hall and David Richmond. Christopher Bernau plays the toothy one. Peter Bennett directs. Cherry Lane Theater, 38 Commerce St (YU 9-2020).

Playwrights Horizons—Three plays in repertory. Sam Shepard's *Angel City*; Len Jenkin's *Gogol*, and Lanie Robertson's *Back County Crimes*. \$3. 416 W 42nd (LO 4-1235).

Repertory Theater—Jean Paul Sartre's *No Exit*, Fri & Sat at 7:30. Chekov's *A Marriage Proposal* and *The Boor*, Sun at 7:30. Both directed by Rose Lynch. Royal Playhouse, 219 Second Ave (GR 5-9647).

Revenger's Tragedy—Cyril Tournear's play of the Jacobean period in the genre of the "tragedy of blood." Directed by Carol Poster. Thurs thru Sun at 8 p.m. 11/10-20. \$3. NYTE, 62 E 4th St (477-4120).

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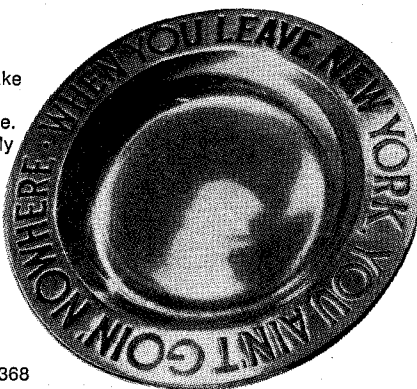
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Rum an Coca-Cola—Mustapha Matura's serious comedy for two characters and a steel band, with Lou Ferguson and Leon Morenzle as an aging calypso king and his disciple who collaborate on a new song. Plus a three-member steel band. Directed by Donald Howarth. Presented by the Chelsea Theater Center, at Westside Theater, 407 W 43rd (541-8394).

Sandra and the Janitor—William Packard's play, directed by Michael Herring, with Richard Brock and Lauri Welles. Fri at 8, Sat at 3 & 8, Sun at 3, thru 11/20. Soho Books, 307 W B'dway (925-4948).

The School for Wives—A romantic comedy by Moliere, written in 1662; directed by Marshall Anker. Thurs thru Sat at 7:30; Sun at 3 p.m. thru 11/27. \$3. Nameless Theater, 125 W 22nd (JU 2-4240).

Soho Repertory—11/13 at 7:30; 11/12 at 10:30, *Peer Gynt*. 11/11 at 8:30; 11/12 at 7:30, 11/13 at 4:30, *Mister T*, by Michael Zettler (dilemma of a professional athlete). Soho Theater, 19 Mercer St (925-2588).

Spanish Theater Repertory: *Te Juro Juana, Que Tengo Ganas*, by Emilio Carballido; *La Celestina*, by de Rojas; *La Dama Duende*, by Calderon; *El Censo*, by Carballido; *Los Habladores*, by Cervantes; *La Difunta*, by Unamuno. All plays in rotating repertory. Gramercy Arts Theater, 138 E 27th. For dates call 889-2850.

El Super—Written and directed by Ivan Acosta, this tragic-comedy is presented in Spanish. Fri & Sat at 8 p.m. Sun at 6 p.m., thru January, 1978. \$4. Cuban Cultural Center, 601 W 51st (586-8564).

Survival—Performed by four black South Africans who seem to have lived every syllable and phrase of it, this may not be much of a play, still less a musical, though the quartet sings slyly a capella, and dances with a fine, mocking grace. That the dung heap of white South African politics could produce the dignity and unflappable purposive laughter of these four gallant men—their agility of body and suppleness of mind and soul—should command our attention.

tion. Tues thru Fri at 8; Sat at 6 & 9; Sun at 3 & 8 p.m. Astor Place, 434 Lafayette St (254-4370).

Swansongs—New plays of whimsy and allegory by Constance Wilkinson and Allan Havis, directed by John Fisher. Thurs thru Sat at 9 p.m. Cloudchamber, 45 E 20th St 12th floor (475-9623).

Thunderstorm—The Pan-Asian Repertory Theater, directed by Tisa Chang, presents this Tsao Yu drama, the first play by a mainland Chinese author to premiere in this country. Thurs thru Sun, thru 11/13. \$2.50. La Mama, 74A E 4th St (475-7710).

Vanities—Three girls from Texas grow old but not up. Jack Heifner's attractive and nicely observed play covers familiar ground (*The Group*, *Grease*, etc.), but Garland Wright's coiled-spring direction of a three-member cast (Sally Sockwell, Jane Galloway, Susan Merson) gives the work cogency and wit. Westside Theatre, 407 W. 43rd St (541-8394).

Venture Theater—Desmond (based on Kafka's story about a former ape), and William Osborn's *Sim*, both featuring Mary Bozeman and directed by William Osborn. Ape plays Wed thru Sat at 8; \$4. The other, Fri & Sat at 10:30. \$3. Theater, 230½ 8th Ave at 22nd (924-4791).

Ward Six—Arthur Reel's dramatization of an Anton Chekhov short story probes the thin line between sanity and insanity. Thurs thru Sat at 7:30. Drama Committee, 17 W 20th (929-8377).

Wayside Motor Inn—A.R. Gurney Jr.'s comedy which takes place in a suburban motor lodge outside of Boston and what occurs for five people at crossroads in their lives. Directed by Tony Giordano. Wed thru Sat at 8 p.m. 11/2 \$3. Manhattan Theater Club Upstage, 321 E 73rd (472-0600).

Wonderful Lives—Musical about a gay man and straight woman and the men they love, written and directed by James Ferguson. Wed, Thurs, Sun at 8:30; Fri & Sat at 7 & 10:30 \$6. Glines, 260 W B'dway at 6th Ave (925-2619).

Woyzeck—Georg Buchner's play, directed by Andrei Belgrader. Thurs thru Sat at 8 p.m. Sun at 4 p.m. Thru 11/27 (no perf. Thanksgiving Day). \$3. Changing Space, 120 W 28th (242-6663).

New York Ticket Service

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Roseland Dance City—239 W 52nd. Ballroom open Wednesday thru Sunday from 6:30 to midnight. From 2 p.m. Thursdays and weekend. American orchestras alternate with Latin bands (CI 7-0200).

Sirocco—29 E 29th. Greek-Israeli nightclub, with dining, dancing and a revue headlined by Aris San and Vicky Michail, one of Greece's leading singers (683-9409).

Starship Discovery #1—350 W 42nd, betw 8th & 9th. Futuristic discotheque in a three-floor entertainment complex. 11/11-13, Double Exposure. 11/18-20, Crown Heights Affair. 9 p.m. to 7 a.m. Wed thru Sun (695-1114).

Touche's—190 Third, at 17th. Discotheque, all scintillation, and mirrors, downstairs from that estimable eatery known as Tuesdays (533-7902).

La Vie En Rose—227 E 56th. *Pouff*, a musical revue with a cast of twenty-five. Mon thru Sat at 9:30; and at 11:30. Disco dancing and dining before and after show (755-1820).

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Pierre, 5th Ave & 61st St (838-8000). **The Cafe:** Bucky Pizzarelli, who, plays a seven string guitar and needs no accompaniment, has exemplary support nonetheless in pianist Tony Monte and bassist Ron Napso, Tues thru Sat, 8:30 to 12:30. Sun & Mon, Steve Weltner, on piano.

Sheraton, 55th & 7th Ave (247-8000). **Sally's:** Turn of the century lounge-cabaret, with entertainment nightly. From 9:30 to 1:30 except Sun, Thru 11/13, Head Over Heels. 11/14-12/17, Melody Stewart. **The Falstaff Room:** Pianist Yvette Souvion, 6:30 to 11:30, Mon thru Fri.

Sherry Netherlands, 5th Ave at 59th St (759-9020). **Le Petit Restaurant:** Pianist Cyril Haynes plays Mon & Tues and pianist Earl Rose plays pop, classical tunes, Wed thru Fri, 8 to 1 a.m.

St. Regis-Sheraton, 5th Ave & 55th (PL 3-4500). **Maisonette:** The Peter Duchin Quartet, directed by Mark Shane, 9 p.m. to 2 a.m. nightly except Sunday. Ray Hartley at the piano, from 5 to 9, Mon thru Fri. Dining and dancing 9 p.m. to 2 a.m. nightly except Sunday.

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Ali's Alley—77 Greene St. 11/8-12, Jeanne Lee, a pioneer of improvised singing, with a vocabulary of scat syllables all her own, and a timbral quality that can sound electronic at one moment, and lovingly warm the next. 11/14, Ted Daniels and Energy, a 17-piece big band. 11/15-19 Sonny Stitt Quartet, with Ronnie Boykins on bass, Hugh Lawson on piano, and drummer John Lewis (226-9042).

Barbarann—349 W 46th. Marcia Lewis is singing away here. Singer Brian Gari and Robin Kaiser on Wednesdays (11/9, 16,) at 8 p.m. (541-6150).

Barbara's—78 W 3rd St. 11/4, 5, The Danny Mixon Quartet; 11/11, 12, 25, 26, Japan's leading trumpet star Teramusa Hino and Quintet. 11/18, 19, French tenor saxist Gerard Badini, and the Swing Machine (663-8697).

Bar None—167 E 33rd. Dardenelle, a feather-fingered pianist and engaging singer, seems to have established a permanent residency in this restaurant (684-3223).

Beefsteak Charlie's—12th St & Fifth. 11/9-12, Stella Mars Quartet, at 9 p.m. Wed, Thurs. 10 p.m. Fri & Sat. (675-4720).

Bondini's—62 W 9th. A Mediterranean dining grotto, with pianist Norman Rollins doing Porter, Romberg, Rodgers, and other masters, from 7 p.m. on (777-0670).

Christy's Skylite Gardens—64 W 11th. Charming restaurant filled with plants, and music nightly (673-5720).

The Cookery—University Pl at 8th St. Alberta Hunter, a bewitching singer of blues, ballads, and optimistic standards of another era, is one of the most exciting finds of the decade. After a 20-year retirement, she proves to be fresh, energetic, utterly authoritative, and charming. Accompanied by Jimmy Rowles and Al Hall, she is simply not to be missed & is here thru 11/19. Sundays, Rose Murphy, the big lady with the tiny voice, sings from 8 p.m. to 1 a.m. accompanied by Morris Edwards on bass (OR 4-4450).

Crawdaddy—45th & Vanderbilt. Doc Cheatham, a marvelously clean and lyrical trumpeter who has been perfecting the same style for half a century, is leading a trio Mondays thru Fridays (889-8331).

Daly's Daffodil—59th St & First. Pianist-arranger-composer Ellis Larkins plays Tues thru Sat from 9 p.m. until forever (688-0018).

Eddie Condon's—144 W 54th. Red Balaban and his Cats. On 11/8, Kenny Davern, one of the finest

soprano saxophonists around, sits in with the regulars (265-8277).

Gaslight Club—124 E 56th. Based in three converted townhouses, there's dining; there's pianist-singer Karen Springer; there's pianist-singer George Mahoney; there's Sam Ullano's Speakeasy Four, with Dixieland jazz—all on different floors (752-2500).

Grand Finale—210 W 70th. 11/7-12, Liz Torres. Showtimes are at 9 p.m. and 11:45 (595-4206).

Gregory's—First Ave at 63rd. Mon & Tues, Al Haig, whose reputation was made during the age of bop, and who a singularly lyric and creative pianist, collaborates with guitar wizard Chuck Wayne, and the exceptional bassist, Jamil Nasser. Wed thru Sun, 10 p.m. to 3 a.m., Hod O'Brien Trio. Mon thru Sat, 5 to 10, Gene Roland Trio (371-2220).

Jimmy Ryan's—154 W 54th. The electrifying Roy Eldridge is here, with the excellent rhythm section of Eddie Locke and Ted Sturgis, and the music is everything but complacent. On Mondays, another crackling veteran, Max Kaminsky holds forth (664-9700).

Larson's—1160 Third Ave. Brooks Kerr, a gifted disciple of lyric stride piano, a natural singer, and a walking file cabinet of pop and jazz tunes no one else plays, is in deft command of a quartet (with reedman Russell Procope, bassist Aaron Bell and drummer Shelton Gary) Thursdays thru Sundays. On Tuesdays and Wednesdays he duets with Bell, an irristable authoritative musician with lovely touch and perfect time (744-2540).

H-E-R-E'S JOHNNY!



Singer **Johnny Hartman** headlines with Toni Monti and Carmen Mastren joining him on the piano and guitar, in a tribute to the music of Nat King Cole, from 11/8-12/3. Three shows nightly (except Sundays) beginning around 9:15 p.m. **Michael's Pub**, 211 East 55th Street (PL 8-2272).

O'Lunney's—915 Second Ave. betw 48th & 49th. Reasonably-priced eatery where you can dance and listen to country and western music. Mon thru Sat from 9; Sun from 7 is for bluegrass. (751-5470).

Onde's—160 E 48th St. A new split-level dining room with a dance floor and lounge. New Dawn, a vocal-instrumental quartet in the main room. The illustrious pianist-singer Bill Russell in the lounge (752-0200).

Penguin—21 W 9th. A romantic dining spot that features jazz pianist Ted Kocielek at the keyboard nightly (777-2670).

Reno Sweeney—126 W 13th. 11/8-12, 15-19, singer Cissy Houston. Fri & Sat, 5 to 7 p.m. the Daphne Hellman Trio (692-0900).

Sacred Cow—228 W 72nd. Lovely dining place. Ernie Kemm is at the keyboard nightly. Waitresses and waiters participate in the entertainment (873-4067).

Storyville—41 E 58th. 11/8-12, Anthony Braxton, an eclectic multi-instrumentalist, who has been known to be brilliant, stiff, introspective, entertaining, and several other contradictory things, leads a quintet. 11/15-19, Eddie "Cleanhead" Vinson, blues singers and alto-sax man (744-1640).

Stryker's—103 W 86. Mondays, Dave Matthews Big Band. Tuesdays & Wednesdays, Lee Konitz band, Thurs thru Sat, Chet Baker Quartet (874-8754).

The Third Phase—Bdway & 111th St. 11/10, 11, 12, The Countsmen, led by Earle Warren. 11/17, 18, 19, Two-Tenor Boogie, with Sammy Price. 11/24, 25, 26, George Kelly's Jazz Sultans (749-0200).

Trude Heller's—W 9th St & 6th Ave. Thru 11/13, a rock 'n' roll septet named Pure Energy performs here nightly at 9:30, (254-8346).

Village Gate—160 Bleeker. 11/11, 12, Charlie Byrd Guitar Trio. 11/18, 19, Mose Allison Trio, and Tahuantinsuyo, music of the Andes (473-7270).

Village Vanguard—178 7th Ave So. 11/8-13, Woody Shaw and the Concert Jazz Ensemble. 11/14, 21, the Thad Jones & Mel Lewis Band. 11/15-20, the Sonny Fortune Quartet (AL 5-4037).

SPECIAL EVENTS, CONCERTS, OPERA, SPORTS
EDITED BY GERARD KAVANAGH

Special Events

Bert Houle & Sophie Wibaux, mime theater, Roundabout, 333 W 23rd St. (924-7160), 11/9 at 7, 11/10-12 at 8.

Beatlemania, Winter Garden Theater, 1634 Broadway (245-4878); Tues, Thurs & Fri at 8, Sat at 7 & 10, Sun at 3 & 7:30 Wed at 2 & 8.

Mummenschanz, Bijou Theater, Bdwy at 45th St. (221-8500). Tues-Fri at 8, Sat at 2 & 8, Sun at 3.

Concerts

Tuesday, November 8

New York Philharmonic, Avery Fisher Hall, at 7:30. **Evgenya Baume**, soprano, Alice Tully Hall, at 8.

Steven De Groote, piano, 92nd St. Y, at 8. **Karen Buranskas**, cello, Carnegie Recital Hall, at 8.

Wednesday, November 9

Philharmonia Hungarica, Carnegie Hall, at 8.

Bennett Lerner, piano, 92nd St. Y, at 8.

Juilliard Student Concert, Alice Tully Hall, at 1.

New Cantata Singers & Players, Town Hall, at 8.

Sandra Darling, soprano, Carnegie Recital Hall, at 8.

Joan Armatrading, Avery Fisher Hall, at 8.

Clarion Concerts, Alice Tully Hall, at 8.

Rain Worthington, piano, The Kitchen, at 8:30.

Thursday, November 10

EAST MEETS WEST



Mezzo-soprano **Barbara Martin** is one of the featured guest artists at the Contemporary Music from Japan concert on Thursday, November 10 at 8 in Alice Tully Hall. Also appearing are marimba soloist Keiko Abe, Nexus, and members of the New York Music Ensemble (362-1911).

New York Philharmonic, Avery Fisher Hall, at 8:30.

Slovenian Philharmonic, Carnegie Hall, at 8.

Chamber Orchestra, Hudson Community Center, 1320 Webster Ave., Bronx (682-6567), at 1:30.

Steven Lubin, piano, Carnegie Recital Hall, at 8.

Julian Bream, guitar & lute, Town Hall, at 8.

Sharon Robinson & Samuel Sanders, 92nd St. Y, 8.

Mannes College of Music Orchestra, Mannes College, 157 E 74th St. (737-0700), at 8.

Brooklyn Philharmonia, BAM Opera House, at 8.

Dick Hyman & Ruby Braff, NYU Loeb Center, 566 LaGuardia Pl. (598-3757), at 8.

Friday, November 11

New York Philharmonic, Avery Fisher Hall, at 2. **Zummo Labs & Richard Peck's Roux**, The Kitchen, at 8:30.

Lyn McLaren, flute, Carnegie Recital Hall, at 8.

Juilliard Student Concert, Alice Tully Hall, at 1.

William Matthews, guitar & lute, Cooper Union, Third Ave. at 7th St. (254-6300), at 8.

Mime Workshop Trio, NYU Loeb Center, at 8.

Canterbury Choral Society, Avery Fisher Hall, 8:30.

Salsa International, Madison Square Garden, at 8.

Concert Social, Marymount Manhattan College, 221 E 71st St. (749-5464), at 8:30.

Boris Bloch, Jack Kahn Pianos, 158 W 55th St. (265-1489), at 8.

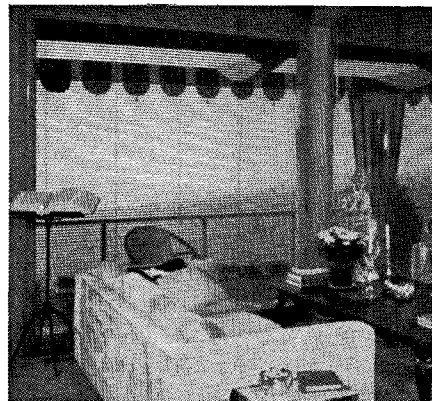
Saturday, November 12

New York Philharmonic, Avery Fisher Hall, 8:30.

Zummo Labs & Richard Peck's Roux, The Kitchen, at 8:30.

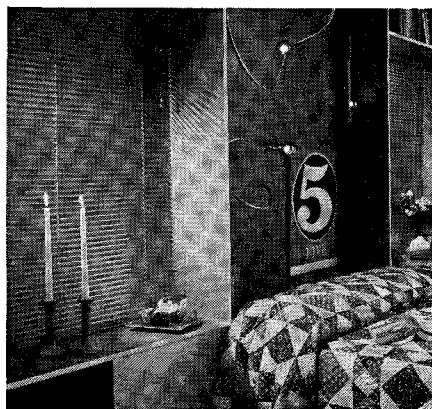
Juilliard String Quartet, Alice Tully Hall, at 3.

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Memorial Concert for Robert L. Taylor, Carnegie Recital Hall, at 2:30.

Y Chamber Symphony, 92nd St. Y, at 8.

Collective Black Artists, Town Hall, at 8.

Orchestra conducted by Charlotte Bergen, Carnegie Hall, at 2:30.

Our Bach Concert, Alice Tully Hall, at midnight.

The Da Vinci Players, Avery Fisher Hall, at 8:30.

Queens Choral Society, Queens College Colden Auditorium, at 8:30.

Janos Starker, Carnegie Hall, at 8.

Performer's Ensemble, New-York Historical Society, at 2:30.

Heidi Nitzze, soprano, Theodore Roosevelt Birthplace, 28 E 20th St. (865-3571), at 2.

Oliver Lake Quartet, NYU Loeb Center, at 8.

Sunday, November 13

Symphony of the New World, Carnegie Hall, at 3.

Michael Boriskin, piano, Federal Hall National Memorial, 26 Wall St. (865-3571), at 2.

Essayan Getronagan Alumni Choir, Town Hall, at 3.

Boris Belkin, violin, 92nd St. Y, at 8.

Leonid Kogan, violin, Avery Fisher Hall, at 3.

Young Artists in Recital, Carnegie Recital Hall, at 2.

Murray Perahia & American String Quartet, Alice Tully Hall, at 2.

Philharmonia Virtuosi of New York, 92nd St. Y, 3.

Joseph Fuchs, violin, Carnegie Hall, at 8.

Tito Puente, Avery Fisher Hall, at 8:30.

Donald Gramm, Town Hall, at 8.

Sheryl Swint, piano, Carnegie Recital Hall, at 5:45.

Zamir Chorale & Montefiore Ensemble, Alice Tully Hall, at 8.

Bill Hogeland, The Kitchen at 8:30.

Sonneries Quintet, Carnegie Recital Hall, at 8:30.

Andor Foldes, piano, Hunter College Playhouse, 68th St. between Park & Lexington Aves. (421-8900), 3.

Baltimore Symphony Orchestra, Brooklyn College Whitman Hall, at 3.

Monday, November 14

Anne Carter-Cox, soprano, Town Hall, at 8.

Mannes College Percussion Ensemble, Mannes College, at 8.

Eugene Moye, cello, Alice Tully Hall, at 8.

Joseph Kalichstein, piano, Bloomingdale House of Music, 323 W 108th St. (663-6021), at 8.

Ritter-Allen Duo, Carnegie Recital Hall, at 8.

Anthony Lo Balbo, piano, NYU Theater, 35 W 4th St. (598-3491), at 8.

Tuesday, November 15

New York Philharmonic, Avery Fisher Hall, at 7:30.

Erick Friedman, 92nd St. Y, at 8.

Molly Picon, Town Hall, at 2.

National Orchestral Association, Carnegie Hall, 8.

Jazz Concert, NYU Theater, at 8.

Nathaniel Rosen, cello/**Samuel Sanders**, piano, Alice Tully Hall, at 8.

Marie-Annick Nicolas, violin, Carnegie Recital Hall, 8.

Emerson String Quartet, Fraunces Tavern Museum, at 5:30.

MUSIC DIRECTORY

Brooklyn Academy of Music, 30 Lafayette Ave (636-4100).

Brooklyn College, Whitman Hall & Gershwin Theater, Campus Rd & Hillel Pl (859-1180).

Carnegie Hall and Carnegie Recital Hall, Seventh Ave at 57th (247-7459).

City Center, 131 W 55th (246-8989).

Jazz Museum, 236 W 54th (765-2150).

The Kitchen, 484 Broome St. (925-3615).

Lincoln Center: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library-Museum (799-2200); Metropolitan Opera House (799-3100); New York State Theater (877-4727).

Madison Square Garden, Seventh Ave at 33rd (563-8000).

Nassau Coliseum, Hempstead Turnpike, Uniondale, L.I. (516-794-9100).

92nd St. Y, at Lexington Ave. (427-6000).

Radio City Music Hall, 1260 Sixth Ave. (246-4600).

Town Hall, 123 W 43rd (582-4536).

Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533).

Opera

METROPOLITAN OPERA METROPOLITAN OPERA HOUSE

Tues, 11/8 at 8: **Madama Butterfly** with Scotto, Quivar, Luchetti, Sereni. Conductor: Patane; director: Aoyama; designers: Elson & Lee. Wed, 11/9 at 8: **La Traviata** with Nunziata, Aragall, Quilico, Kraft. Conductor: Weitach; director: Lunt; designer: Beaton. Thurs, 11/10 at 8: **La Bohème** with Scotto, Costa, Gedda, Walker. Conductor: Conlon; director: Melano; designer: Pizzi. Fri, 11/11 at 8: **Madama Butterfly** (Same cast as 11/8). Sat, 11/12 at 2: **La Traviata** (Same cast as 11/9). Sat, 11/12 at 8: **Rigoletto** with Cotrubas, Jones, Domingo, MacNeil. Conductor: Levine; director: Dexter; designer: Moiseiwitsch. Mon, 11/14 at 8: **La Bohème** (Same cast as 11/10. Luchetti for Gedda, Sereni for Walker). Tues, 11/15 at 8: **La Traviata** (Same cast as 11/9).

NEW YORK CITY OPERA NEW YORK STATE THEATER

Tues, 11/8 at 8: **La Fanciulla del West** with Niska, Mauro, Chapman. Conductor: Comissiona; director: Corsaro; designers: O'Hearn & Mess. Wed, 11/9 at 8: **L'Incoronazione di Poppea** with Fowles, Curry, Shaulis, Hensel. Conductor: Mauceri; director: Freedman; designers: Evans & Varona. Thurs, 11/10 at 8: **Der Schauspielfeldirektor** with Brooks, Seibel, Castel. Conductor: Pallo; director: Corsaro; designer: Evans. **La Voix Humaine** with Niska. Conductor: Pallo; director: Corsaro; designer: Evans. **L'Heure Espagnole** with Daniels, Lowery, Fredricks. Conductor: Pallo; director: Auerbach; designer: Ter-Arutunian. Fri, 11/11 at 8: **La Fanciulla del West** (Same cast as 11/8. Armstrong for Niska, Malamood for Mauro). Sat, 11/12 at 2: **Madama Butterfly** with Carron, Curry, Hegierski, Dominguez. Conductor: Efron; director: Corsaro; designer: Evans. Sat, 11/12 at 8: **La Traviata** with Craig, Hegierski, Thigpen, Bartolini. Conductor: Pallo; director: Corsaro; designers: Fletcher & Campbell. Sun, 11/13 at 1: **La Bohème** with Fowles, Daniels, Mauro, Holloway. Conductor: Mester; director: Auerbach; designer: Evans. Sun, 11/13 at 7: **The Magic Flute** with Robinson, Rolandi, Sheil, Curry. Conductor & director: Rudel; designer: Montresor.

OTHER

TO THE HILT



Trude Craney is the Princess Rezia and **R. Mack Miller** is Huon in the Portable Opera Players' production of *Oberon* on Wednesday, November 9 and Saturday, November 12 at 7:30 in St. Peter's Episcopal Church (346 W 20th St.). The cast also includes Joan Fenton and Peter Julian. Eugene Papay is the musical director (929-2390).

Amato Opera, 319 Bowery (228-8200). *Così Fan Tutte*, 11/11-12 at 7:30.

Bel Canto Opera, 30 E 31st St. (889-6366). *Zazà*, 11/12 at 7:30, 11/13 at 3.

Light Opera of Manhattan, 334 E 74th St. (535-6310). *The Mikado*, 11/9 at 2 & 8:30, 11/10-11 at 8:30, 11/12 at 4 & 8:30, 11/13 at 4.

Opera Ensemble of New York, CAMI Hall, 165 W 57th St. (929-5349). *Secret of Suzanne* and *Suor Angelica*, 11/12 at 8, 11/13 at 2.

Opera Theater, B'nai Jeshurun Community Center, 270 W 89th St. (595-1161). *La Traviata*, 11/12 at 8, 11/13 at 3.

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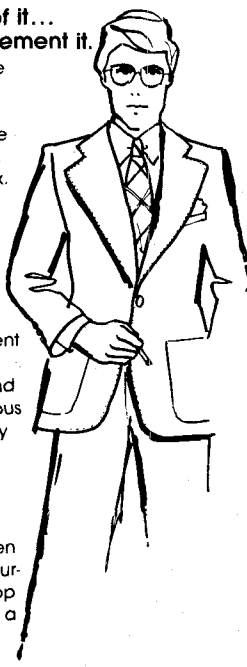
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Art

Galleries are open Tues-Sat from between 10 and 11 to between 5 and 6.

Asterisk denotes shows of special distinction. Send listings to Holly Pinto, New York Magazine, 755 Second Ave., NYC 10017, one month before show's opening. Do not phone.

SOLOS

57th STREET

Lee Batterman—Abstract landscapes and collages, thru 11/19. Viridian, 24 W 57th (245-2882).

***Max Cole**—Recent abstractions, thru 11/26. Janis, 6 W 57th (586-0110).

Susan Crowder/Bilge Friedlaender—Stone sculpture/Paper works, thru 11/17. Kornblee, 20 W 57th (586-1178).

Yrjö Edelmann—Trompe l'oeil from Finland, thru 12/3. Heidenberg, 50 W 57th (586-3808).

Perle Fine—Recent paintings, thru 11/26. Zarre, 41 E 57th (752-0498).

***Marcel Gromaire/Georges Rouault** (1871-1958)—Etchings for *Macbeth*/Graphics for *Les Fleurs du Mal*, thru 11/19. Sumers, 50 W 57th (541-8334).

Tony Hepburn—Explorations in clay by this Britisher, thru 11/19. Portnoy, 56 W 57th (757-0461).

David Hockney—New paintings, drawings, and prints, thru 11/16. Emmerich, 41 E 57th (PL2-0124).

***Howard Hodgkin**—Abstract color paintings from England, thru 11/16. Emmerich, 41 E 57th (PL2-0124).

Richard Hunt—Recent sculpture, thru 11/19. Dorsky, 4 W 57th (489-1020).

***Jasper Johns**—Prints, thru 11/19. Getler/Pall, 50 W 57th (581-2724).

Joyce Kozloff—Ornamental pictures in paint and collage, thru 11/17. deNagy, 29 W 57th (421-3780).

Michael Loew—Recent paintings, thru 12/1. Pearl, 29 W 57th (838-6310).

***George McNeil**—Recent Abstract-Expressionist images and impacts thru 11/18. Berman, 50 W 57th (757-7630).

Dennis Masback—New paintings, thru 11/17. Sachs, 29 W 57th (421-8686).

Georgette Pascotto—Landscapes, still lifes, and portraits, thru 11/12. Viridian, 24 W 57th (245-2882).

Cristina Rubalcava—Satires on marriage, thru 11/24. Findlay, 17 E 57th (HA1-5390).

***Eugene Rukhin** (1943-1976)—Paintings from the last three years by this contemporary Russian, thru 12/2. Dintenfass, 50 W 57th (581-2268).

Albert Sharp—The Hamptons, thru 11/26. Eric, 61 E 57th (371-9270).

Bob Timberlake—Watercolors, temperas, and drawings, thru 11/19. Hammer, 51 E 57th (644-4400). Mon-Fri 10-6, Sat 10-5.

***Horatio Torres**—Major works, 11/12-12/1. Long Contemporary, 7 W 57th.

Ger van Elk—Paintings, thru 11/19. Multiples, 38 E 57th (755-3520).

William Weege—Large hand-made paper and string pieces, thru 12/3. Markel, 50 W 57th (581-1909).

MADISON AVE & VICINITY

Pierre Alechinsky—Works, thru 12/10. Lefebvre, 47 E 77th (744-3384).

Varujan Boghosian—Constructions, 11/9-12/10. Ekstrom, 980 Mad Ave (YU8-8857).

***Pierre Bonnard** (1867-1947)—Paintings and drawings, including *Nude in Tub*, 1918, and *Self-Portrait With Open Collar*, 1933, thru 11/12. Acquavella, 18 E 79th (RE4-6300). Mon-Sat 10-5.

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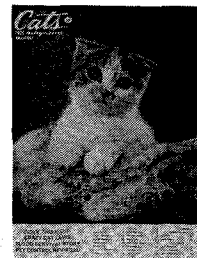


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Chris Burden—A reconstruction of the first TV set of Baird, 1915, thru 12/3. Feldman, 33 E 74th (249-4050). Mon-Sat 10-5:30.

Alexander Calder (1898-1976)—Aubusson tapestries including *Les Masques* plus lithos, 11/11-12/3. Brewster, 1018 Mad Ave (472-9481).

***Joseph Cornell**—Boxes and collages, thru 11/12. ACA, 25 E 73rd (628-2440).

Salvador Dalí—Etchings of the 60s, thru 11/12. Rolly-Michaux, 943 Mad Ave (535-1460).

George Deem/Chris Van Alsbury—Recent paintings/Sculptured objects, thru 11/26. Stone, 48 E 86th (YU8-6870).

Willem De Kooning—12 oils on canvas, 1977, thru 11/19. Fourcade, 36 E 75th (535-3980).

***Stuart Diamond**—Assemblages, thru 11/18. McKee, 140 E 63rd (688-5951).

Frederic Dufoor—Paintings and drawings by this Belgian, thru 11/12. Wauters, 1014 Mad Ave (988-3447).

***David Durst**—Statements in steel, 11/12-12/7. Ingber, 3 E 78th (744-3158).

John Ford—Grids in oils, mixed-media and drawings, thru 12/7. Deutsch, 43 E 80th (861-4429).

J.C. Rodriguez Grodona/Daphne Sola—Oils, lithos, and engravings by this Argentinian/The terrain and people of Peru, thru 12/3. Galerías Paco, 26 E 63rd (935-8790). Mon-Fri 12-6, Sat 12-5.

Joellen Hall—Bird drawings and chickens in wax and bronze, thru 11/19. Poindexter, 24 E 84th (628-2844).

Hans Hokanson—Recent wood sculpture, thru 11/23. Borgenicht, 1018 Mad Ave (LE5-8040).

***Douglas James Johnson**—Large figurative drawings in pencil and pastel, thru 11/26. Carlton, 127 E 69th (249-9880).

***Lester Johnson/Michael Kirk**—Figure groups from the city/seven sequential self-portraits on paper, thru 11/26. Gimpel, 1040 Mad Ave (628-1897).

Ynez Johnston—A retrospective, thru 11/21. Wiener, 963 Mad Ave (249-2100).

Whit Kent—Painted wood constructions, 11/9-16. Julie, 687 Mad Ave (688-2345).

***Paul Klee** (1879-1940) Drawings and watercolors from 1930 to 1940, thru 11/12. Sabarsky, 987 Mad Ave (628-6281).

Moshe Kupferman—Abstractions of vertical planes of paint and drawings, thru 11/12. Urdang, 23 E 74th (BU8-7004).

***Hans H. Luttgen** (1896-1976)—Architectural drawings and photos from Germany, 1924-38, sketches from Brazil, 1941-3, and paintings in the USA, 1955-76, thru 11/26. Spaced, 165 W 72nd (787-6350).

Mario Nardin—Bronze and stainless steel sculpture, thru 11/30. Sindin, 1035 Mad Ave (288-7902).

Joseph Rebolli—Long Island landscapes, thru 11/23. Christopher, 766 Mad Ave (737-3224).

Lee Savage—Recent paintings, thru 11/12. Krasner, 1043 Mad Ave (RE4-6110).

Charlotte Showmaker—Wire, fiberglass and resin wall and floor pieces, thru 12/3. Touchstone, 118 E 64th (826-6111).

Susan Smyly—Sculpture, thru 11/30. Forum, 1018 Mad Ave (LE5-6080).

Oswaldo Vagas—Female figures, thru 11/25. Galeria Venezuela, 7 E 51st (826-1660). M-F 9-4.

Victoria Weill—Landscapes and portraits, thru 11/13. Clay, 1162 Mad Ave (861-4372).

Theodore F. Wolff—Real and imaginary parks, plus satirical towers, thru 11/30. Cauty, 50 E 78th (794-9855).

***Jamie Wyeth**—Portraits of Carter, Nureyev, Schwarzenegger, 11/30-12/3. Kerr, 49 E 82nd (628-1340).

SoHo

***Bernard Boffi**—Medicinal icons, thru 11/20. Levitan, 42 Grand (966-2782).

Karen Bokert—Abstractions, thru 11/30. Key, 130 Greene (966-3597). Wed-Sat 11-6.

Jack Bosson—Black and white abstractions, thru 11/26. 55 Mercer (226-8513).

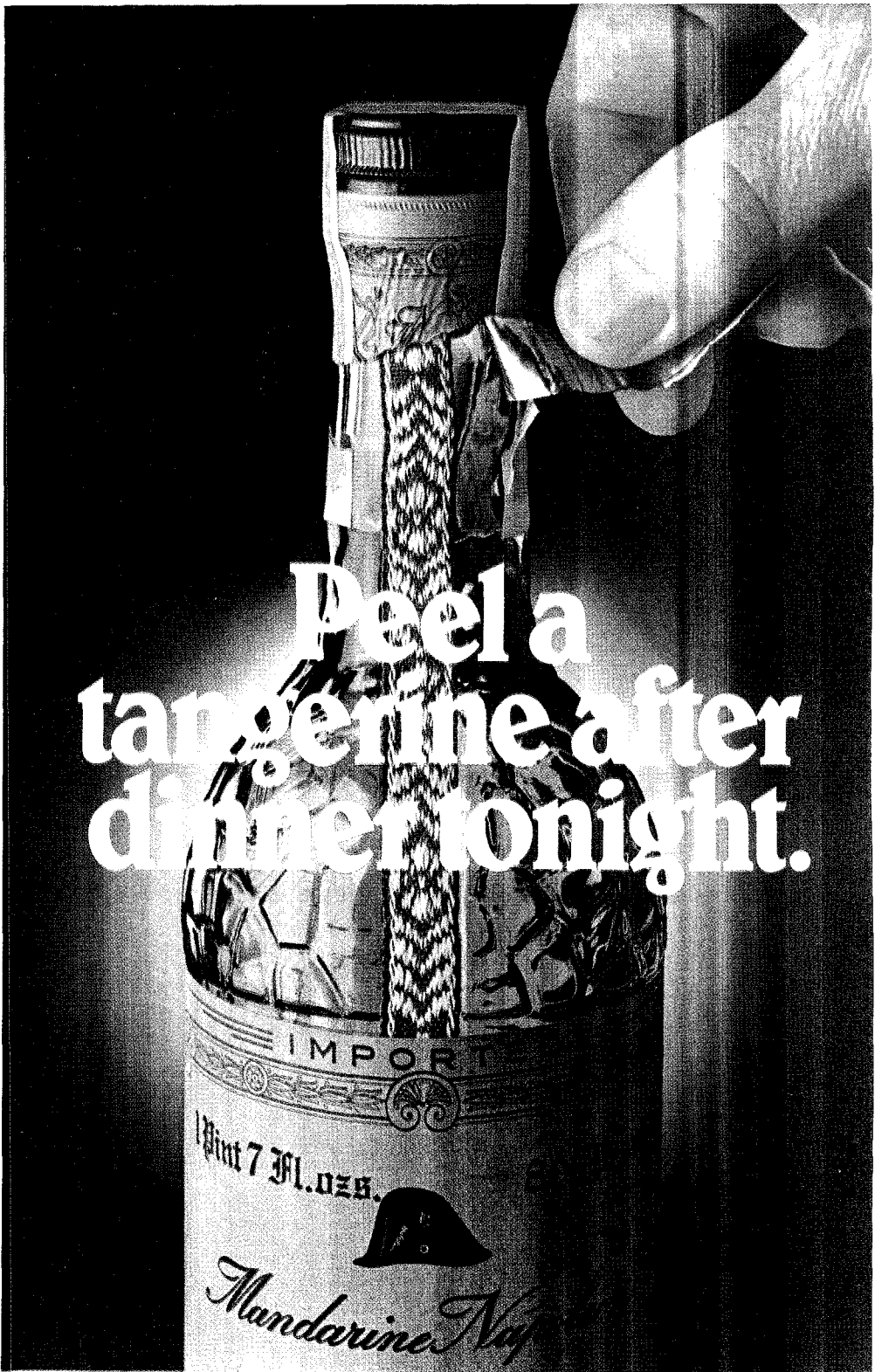
***Eugene Brodsky**—Large shaped collages on canvas, thru 11/17. Cunningham Ward, 94 Prince (966-0455).

Louisa Chase—A circus of spheres, thru 11/19. Thorp, 139 Spring (925-1200).

Tony DeBlasi/Steven Linden—Large color-fields/Linoleum constructions, thru 11/9. Razor, 464 W Bdwy (533-3427).

Gail Cohen Edelman—Etchings of parks USA, thru 11/27. Pleiades, 152 Wooster (475-9658).

Robert Gable—Male nudes, thru 12/3. Lohman, 55 Wooster (966-7173).



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- Suellen Glashauser**—Woven sculpture, thru 11/10. Eno, 101 Wooster (226-5342). Tues-Sat 12-6.
- Farid Haddad**—Hovering geometric abstractions, thru 11/26. Neill, 136 Greene (925-8633).
- J. Jaxson**—Oil sculptures on canvas, thru 11/15. Condon, 413 W Bdwy (925-4024). Sat, Sun 11-6.
- Robert Kushner**—Paintings/Flower photos by Mapplethorpe, 11/9-30. Solomon, 392 W Bdwy (925-1900).
- Ed Lazansky**—Oils, watercolors, and drawings, thru 11/17. Prince St, 106 Prince (226-9153). Tues-Sat 12-5.
- Katinka Mann/Bill Wiman**—Space sites on 3D canvases/Texas realism, thru 12/9. Hansen, 70 Wooster (431-5904).
- Anthony Martino**—East Coast landscapes and seascapes, thru 11/18. Bowery, 135 Greene (477-9879). Tues-Sat 1-6.
- Mevorach**—Acrylic sculpture, thru 12/23. Mirage, 132 Greene (925-7045).
- Marion Ranyak**—Patterns from nature painted in flat color areas, thru 11/30. Soho 20, 99 Spring (226-4167).
- *Eileen Raucher-Sutton**—Energy-filled abstracted nature in watercolors, thru 11/24. Ward-Nasse, 131 Prince (925-6951).
- Sur Rodney**—A construction using calling cards, thru 11/14. Viewing Room, 72 Wooster (431-5904).
- *Edwin Ruda**—Dark-hued vertically layered paint, thru 12/3. Hutchinson, 138 Greene (966-3066).
- *Joel Shapiro**—Recent sculpture and drawings, 11/12-12/7. Cooper, 155 Wooster (677-4390).
- Sica**—Prints about mythologies, thru 11/26. Nonson, 133 Wooster (982-9356).
- *Colin E. Smith**—Chappaquiddick windows, 11/12-30. 14 Sculptors, 75 Thompson (966-5790).

OTHER

- Gesner Armand**—Drawings by this Haitian, thru 12/3. Carrefour, 300 W 17th (255-0387). Tues-Sat 12-6.
- Jerry Atkins/Minnie Evans**—Tubular figures in clay/Visions and folk images in drawings, thru 11/27. Roko, 90 E 10th (GR3-0760).
- Colo/Robert Llimos**—Contradictions in violent abstractions by both, thru 11/22. Spanish Institute, 684 Park at 68th (628-0420). Mon-Sat 10-6.
- Fritz Eichenberg**—Wood engravings, thru 11/23. Associated American Artists, 663 5th Ave (PL5-4211).
- *Reginald Marsh** (1898-1954)—80 paintings, drawings, and prints of popular entertainments in the 20s, 30s and 40s, thru 11/19. Astor, Lincoln Center, Bdwy at 65th (790-6551). Mon-Sat 12-6.
- Clair Hague Moore**—Floor sculptures, 11/9-27. Noho, 542 LaGuardia (677-7180). Daily 1-6.
- Tony Rosenthal**—A monumental steel tubing sculpture entitled *Hammarskjold*, thru 1/31. Hammarskjold Plaza Sculpture Garden, 866 2nd Ave (861-3115).
- Constance Schwartz**—"Encounter" series, thru 11/28. Lowenstein Library, Forham, Lincoln Center (956-7100). Mon-Fri 9-10 pm, Sat 10-5.
- *Jeanette Pasin Sloan**—Metallic still lifes dealing with reflection, thru 11/19. Einstein, 243 E 82nd (628-8782).
- Mary Stoppert**—Sculpture and drawings, thru 11/15. Women's Interart, 549 W 52nd (246-6570).

GROUP SHOWS

57th STREET

- Kennedy**—40 W 57th (541-9600). Portraits, landscapes, by Chase, Cassatt, Prendergast, thru 11/19.
- *Pace**—32 E 57th (HA1-3292). Japanese screens from the 14th to the 18th century, 12th century sculptures, and Ukiyo-e woodblock prints, thru 11/19.
- Spectrum**—30 W 57th (246-2525). Football works, including Thomas Hart Benton's *Forward Pass*, thru 11/30.

MADISON AVE & VICINITY

- Davis & Long**—746 Mad Ave (861-2811). American and English paintings, watercolors and drawings, 11/9-12/3.
- Hirschl & Adler**—21 E 70th (535-8810). 18th, 19th, and 20th century masterworks, thru 11/19.
- Kottler**—3 E 65th (RE4-3491). Mon-Fri 12-6, Sat 12-4. Bartlemay, Fischer, and Mark, thru 11/18.
- Lerner-Heller**—956 Mad Ave (861-9010). American painting (1910-77), including Avery, Blumner, Dove, O'Keeffe, Stella, others, thru 11/30.

- ***L'Ibis**—667 Mad Ave (935-0490). Coptic textiles and relief carvings, vessels, amulets from Ancient Egypt, thru 3/6.
- ***Wildenstein**—19 E 64th (TR9-0500). The artistic relations between Paris and NYC from the neo-classical period to impressionism, including Boucher's *Toilet of Venus*, thru 12/17.

SoHo

- Bromm**—90 W Bdw (431-3927). Tues-Sat 1-6. Gallery artists, thru 11/26.
- ***Castelli**—420 W Bdw (431-5160). *Architectural drawings* by Meier and Venturi of America, Rossi of Italy, Abraham and Pichler of Austria, Ambasz of Argentina, and Stirling of England, thru 11/12.
- ***OK Harris**—383 W Bdw (431-3600). Glass wall pieces by Buxbaum, paintings by Jacobs, sculpture by Rohm, watercolors and iron age pottery from the Dead Sea, 11/12-12/3.
- ***SculptureNow**—142 Greene (966-3066). Sculpture yesterday and today by di Suvero, Doyle, Forakis, and Ginnever, thru 12/3.
- Women in the Arts**—435 Broome (966-5894). Tues-Sat 2-5. Furth, Shainswit, Tango, and Vacha, thru 11/26.
- 112 Workshop**—112 Greene (226-8971). A documentation of artists in their lofts, thru 11/19.

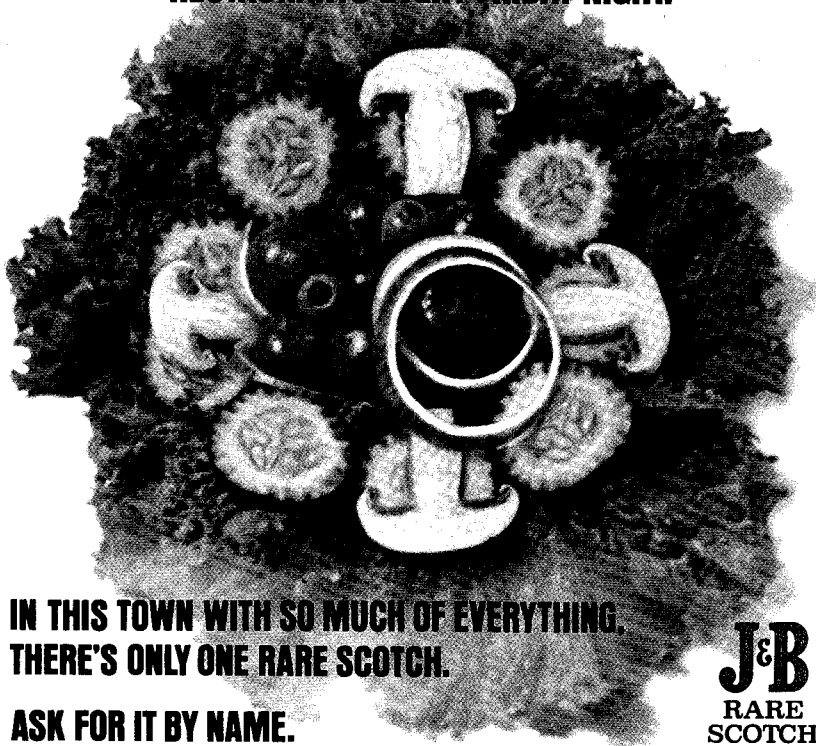
OTHER

- African-American Institute**—833 United Nations Pl (949-5711). Mon-Fri 9-5, Sat 11-5. Works by 20 contemporary African artists living in America, thru 1/14.
- Center for Inter-American Relations**—680 Park Ave (249-8950). Tues-Sun 12-6. Warp-patterned weaves of the Andes, thru 11/13.
- ***China Institute**—125 E 65th (744-8181). Mon-Fri 10-5, Sat 11-5, Sun 2-5. Ceramics, paintings and calligraphy from I-Hsing, China, thru 1/29.
- ***Contemporary Arts-Loeb Center**, NYU 566 LaGuardia Pl (873-0216). Mon-Sat 9-9. Paintings and poems by Bishop, Delaunay, Neel, Von Weigand, others, thru 11/29.
- Educational Alliance**—197 E Bdw (877-1367). Sun-Fri 9-9. Women at work, thru 11/27.
- Elliott**—349 2nd at 20th (533-4949). Mon-Sat 10-6. Pinball, the best of the Penny Arcade from 1930 to 1977, thru 11/19.
- ***New York Public Library**—Fifth Ave at 42nd (790-6551). Tues 10-9, Mon, Wed, Fri, Sat 10-6. Sacco and Vanzetti case, including posters, letters, newspapers, thru 12/31.
- ***PosterAmerica**—174 9th Ave (961-1615). World War II posters from the USA, Japan, China, France, England, others, thru 11/19.
- Songwriters' Hall of Fame**—One Times Square (221-1252). Mon-Sat 11-3. Song sheets, photos, memorabilia of America's popular songwriters.
- Weyhe**—794 Lex Ave (TE8-5466). Portraits and self-portraits in drawings and graphics by Beckmann, Frascioni, Grosz, others, thru 11/26.

Photography

- ***Murray Alcosser**—Large format vegetable images, thru 11/26. Meisel, 141 Prince (677-1340).
- ***American Museum of Immigration**—Base of the Statue of Liberty (732-1236). Daily 9:15-5. Italian Americans: A pictorial essay from 1875 to 1977, thru 1/29.
- J.J. Castro**—Light-filled black-and-white scenes of Venezuela, 11/9-19. Center for Inter-American Relations, 680 Park Ave (249-8950). Daily 12-6.
- Pierre Cordier/Margo Davis**—Chemigrams/Dimensional sculpture, thru 11/12. Neikrug, 224 E 68th (228-7741). Wed-Sat 1-6.
- Mark Flomenbaum**—Color abstractions of human cells, thru 11/14. Camera Club of NY, 37 E 60th (838-9710). Mon-Fri 1-6.
- ***A. David Gurewitsch**—Post White House photos of Eleanor Roosevelt, thru 12/17. Gurewitsch, 55 E 74th (RE4-7302).
- Carole Harmel/Lawrence John**—Photos, 11/11-12/3. Foto, 492 Broome (925-5612). Wed-Sat 1-6.
- Yves Humbert/James Van Derzee**—Disorientation of familiar objects/Afro-American life, 1907-1945, thru 12/3. International Arts, 28 E 4th (473-6072). Wed-Sat 1-6.

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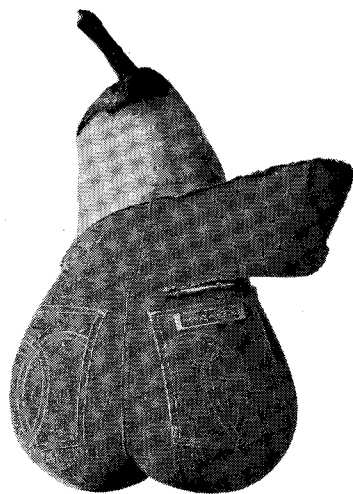
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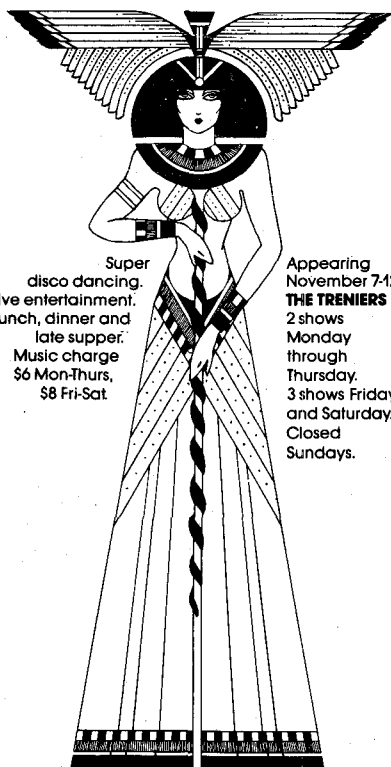
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***Arnold Newman/Garry Winogrand**—New portraits, including Brassai, Wyeth, other/Rodeos, thru 11/26. Light, 724 5th Ave (582-6552).

John Phillips—The surrender of the old Jewish Quarter in Jerusalem, 1948, and those sites today, thru 12/30. American-Israeli Cultural Foundation, 4 E 54th (751-2700). Mon-Fri 10-4.

***Jacob Riis**—The slums of NYC from 1887-1897, thru 11/26. Prapakas, 19 E 71st (737-6066).

Steven Scher—Firefighting in NYC, thru 11/30. Image, 565 5th Ave (TN7-4747). Mon-Fri 9-5.

***Soho/Steiglitz**—34 W 13th (675-9721). Fri-Sun 1-6, Tues 7-9 pm. Dancing in NJ by Fetter, erotic temples of Khajuraho by Goldsmith, others, plus portraits of women by George Alpert, thru 11/29.

***Alfred Stieglitz** (1864-1946)—Vintage prints covering his career, thru 12/3. Helios, 18 E 67th (988-5593).

***Doris Ulmann** (1884-1934)—Soft focus images of Appalachian craftsmen and southern blacks, thru 12/23. Pfeifer, 825 Mad Ave (737-2055).

James P. Valentine—Georgia's wilderness in color, thru 12/5. Images, 11 E 57th (838-8640).

***Witkin**—41 E 57th (355-1461). Julien Levy Collection, including Amaro, Cartier-Bresson, Kertesz, Man Ray, Nadar, Umbo, others, thru 11/12.

Wolf—30 W 57th (586-8432). 40 calotypes from the collection of the Royal Scottish Academy, plus Adamson and Hill, thru 11/19.

***Becky Young**—Female nudes, thru 11/23. Graham, 1014 Mad Ave (535-5566).

Museums

American Museum of Natural History, CPW at 79th St. (873-1300). Mon-Sat 10-4:45, Wed till 9, Sun 11-5. *Peru's Golden Treasures*: Spanning a 2,000 year period and representing the pre-Inca cultures; thru December. **Hayden Planetarium**: *The Cosmic Laser Concert*: Laser light and recorded music; Fri & Sat at 7, 8:30, 10 & 11:30 Sun at 7, 8:30 & 10:30.

DINO SOARS



Dino the Dinosaur, the star of Macy's Thanksgiving Day Parade for thirteen years, is making his final appearance this week (November 9-13) at the American Museum of Natural History. After this week, Dino, four-stories high and half a block long, joins Popeye and Elsie the Cow in retirement at the Goodyear Aerospace Company facility in Georgia (873-1300).

Asia House—112 E 64th (PL1-4210). Mon-Sat 10-5, Sun 1-5. The flora and fauna of Japan on handscrolls, ceramics, lacquer boxes, other, from the 12th to the 19th century, thru 12/4.

Bronx Museum of the Arts, 851 Grand Concourse (681-6000). Mon-Fri 9-5, Sun 1-4. *Images of Horror and Fantasy*: 19th and 20th century art; 11/15 thru 12/30.

Brooklyn Museum, 188 Eastern Pkwy (638-5000). Wed-Sat 10-5, Sun 12-5. *Women Artists, 1550-1950*, thru 11/27.

Cooper-Hewitt Museum, Fifth Ave. at 91st St. (860-2011). Tues 10-9, Wed-Sat 10-5, Sun 12-5.

Fraunces Tavern Museum, 54 Pearl St. (425-1776). Mon-Fri 10-4. *Battles of the Revolution*; thru 1/31.

Guggenheim Museum, Fifth Ave at 89th (860-1313). Tues 11-8, Wed-Sun 11-5. *Lucio Fontana 1899-1968*: A retrospective; thru 12/8.

Hudson River Museum, 511 Warburton Ave., Yonkers. (914-963-4550). Wed-Sat 10-5, Sun 1-5.

International Center of Photography, Fifth Ave. at 94th St. (860-1783). Daily, except Mon, 11-5, Tues til 8. *The End of the Game*: Peter Beard's 20-year African experience; 11/13 thru 1/22.

Japan House—333 E 47th (832-1155). Daily 11-5, Fri til 7:30.

Jewish Museum, 1109 Fifth Ave. (860-1888). Sun 11-6, Mon-Thurs 12-5.

Metropolitan Museum of Art, Fifth at 82nd (TR 9-5500). Tues, 10-8:45; Wed-Sat, 10-4:45; Sun, 11-

4:45. *Seurat As Draughtsman*: Fifty drawings and oil sketches; thru 11/27. *Treasures of Early Irish Art: 1500 B.C. to 1500 A.D.*; thru 1/15. *Rococo Fountains in Prints*: About 40 etchings and several books by Watteau, Boucher, and others; thru 11/27. *Highlights of the Irwin Untermyer Collection*: About 400 works of English and continental decorative arts; thru 6/78. *Blue and White*: Japanese export porcelain of the 17th century; thru 1/31. Louis XVI period-rooms, including the newly-acquired J.L. David portrait of the Lavoisiers. *Signac: Paintings, Watercolors, Drawings, and Prints*: 32 works by the Neo-Impressionist master (1863-1935); thru 11/27.

Pierpont Morgan Library, 29 E 36th St. (685-0008). Tues-Sat 10:30-5, Sun 1-5. *American Literary Autographs*: From Washington Irving to Henry James; thru 11/27. *Medieval Musical Manuscripts*; thru 12/4. *Rembrandt Etchings*: About 40 of his landscape and portrait etchings; thru 12/4.

El Museo del Barrio, 1945 Third Ave. (831-7272). Mon-Fri 10-4, Sun 12-5.

Museum of American Folk Art, 49 W 53rd St. (581-2474). Tues-Sun 10:30-5:30.

Museum of the American Indian, Broadway at 155th St. (283-2420). Tues-Sun 1-5.

Museum of Broadcasting, 1 E 53rd St. (752-7684). Tues-Sat 12-5.

Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Tues-Sat 10-5, Sun 1-5.

Museum of Contemporary Crafts, 29 W 53rd St. (977-8989). Tues-Sat 11-6, Sun 1-6. *Young Americans*: Works in fiber, wood, plastic, and leather; thru 12/31.

Museum of Holography, 11 Mercer St. (925-0526). Wed-Sun 12-6. *Holodeon*: Innovative holographic movies, thru 12/31.

Museum of Modern Art, 11 W 53rd (956-7070). Mon, Tue, Fri, Sat, Sun 11-6, Thurs 11-9. *Cézanne*: More than 100 paintings and watercolors focusing on the ten years preceeding Cézanne's death in 1906; thru 1/3. *Public Relations*: Garry Winogrand's photographs of "the influence of the media on events"; thru 12/11. *Universal Pictures*: thru 1/31. *Noguchi: The Sculptor As Designer*: An exhibition of akari—light sculptures/lamps; 11/11 thru 1/6. *Herbert Bayer*: Photographic works; thru 1/29.

National Art Museum of Sport, Madison Square Garden Center, Penn Plaza (244-4127). Tues-Sat 10-6.

New-York Historical Society, 170 CPW (873-3400). Tues-Fri, Sun 1-5; Sat 10-5. *Jenny Lind in New York*: thru 11/30. *Moving in the City*: Three centuries of transportation in New York.

Queens Museum, NY City Bldg., Flushing Meadow-Corona Park (592-2406). Tues-Sat 10-5, Sun 1-5. *Masked Rituals*: Masks, dance costumes, and photo enlargements of African, Oceanic, and North American cultures; thru 11/13.

South Street Seaport Museum, 16 Fulton St. (766-9020). Daily, 11-6. Etchings by Aida Whedon, thru 11/14.

Studio Museum in Harlem, 2033 Fifth Ave. (427-5959). Wed 10-9, Tues-Fri 10-6, Sat & Sun 1-6. *African Artists in America*; thru 1/14.

Ukrainian Museum, 203 Second Ave. (228-0110). Wed, Sat & Sun 1-5; Fri 3-7. Also by appt. *Traditional Design in Ukrainian Textiles*.

Whitney Museum, Madison Ave at 75th (794-0663). Tues 11-10, Weekdays 11-6, Sun 12-6. *Jasper Johns: A retrospective spanning 22 years*; thru 1/22. *Foiresades/Fizzles*: Etchings by Jasper Johns and texts by Samuel Beckett; thru 11/20. **Whitney Museum Downtown**, 55 Water St. (483-0011). Mon-Fri 11-3.

Sports

Jets, Shea Stadium (421-6600); vs. Seattle Mariners, 11/13 at 1.

Giants, Giants Stadium (201-935-8222); vs. Dallas Cowboys, 11/6 at 1.

Rangers, Madison Square Garden (564-4400); vs. Buffalo Sabres, 11/9; vs. Atlanta Flames, 11/13. At 7:35.

Islanders, Nassau Coliseum (516-694-5522); vs. Montreal Canadiens, 11/10; vs. Philadelphia Flyers, 11/12; vs. Chicago Black Hawks, 11/15. At 8:05.

Knicks, Madison Square Garden (564-4400); vs. New Jersey Nets, 11/12 at 8; vs. New Orleans Jazz, 11/15 at 7:30.

Nets, Rutgers Athletic Center (201-935-8888). vs. Chicago Bulls, 11/11 at 8:05.



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Bess Myerson Is One Tough Customer

By Susan Berman

“...The phone is an extension of Bess’s hand. It was my first contact with her. The conversation was ominous. And one-sided...”

It is Columbus Day, and the limousine carrying mayoral candidate Congressman Ed Koch to the front of the Italian-American parade is stuck. The driver keeps turning down the wrong streets in an attempt to find the proper entrance only to be turned back by officious cops who could care less if the car contained Christopher Columbus himself. Finally, just like in a bad movie, the driver backs up and hits the front bumper of another car.

“Just get out and give him the proper information; I don’t want an incident,” says an aggravated Koch. All entrances to Fifth Avenue seem forever blocked, and Koch sees his parade appearance being canceled due to the lack of an adequate road map. After five minutes the car starts up again. Everyone in the car offers a different opinion on how to make it to the head of the parade. All suggestions are wrong.

Suddenly, a tightly controlled melodic voice rises from the backseat above the din. An imperious voice. It is a “take charge” voice that speaks in well-defined capital letters.

The Voice says, “Ed, Get Out. I’ll Take Care of It. Just Make Like the Mouse That Roared.” A tall, elegant brunet steps out of the car. She’s attired in a classic Jerry Silverman blazer, skirt, and turtleneck sweater, low-heeled black boots, and green sunglasses. She is nearly six feet tall; she looks men in the eye and towers above women. The congressman puts his arm around her so that it appears that he is guiding her, but it is the other way around. Like Marge and Gower Champion, they glide up to a policeman. She gets directions and propels him back to the car. She dispatches orders, mutters “bureaucracy” under her breath, and

has him at the start of the parade in 90 seconds flat.

As strains of John Philip Sousa start up, she takes her rightful place beside him in the lead, smiling that God’s-gift smile. The music starts: Together they raise their feet high and begin to march. The crowd cheers more loudly and commences to clap. She glances from side to side and realizes that the cheers are not for him—they are for her. After all, she has been marching all her life. It is a march that has led her out of the Sholem Aleichem apartments in the Bronx into the homes of the wealthiest and most powerful people in the world. And she has become one of them.

The marching started for Bess Myerson the day she was born, in a lower-middle-class development near Sedgwick Avenue in the Bronx. Her parents, Louis and Bella Myerson, came over from Russia when they were adolescents, and met and married here. They had three daughters: Sylvia; Bess, the beauty in the middle; and Helen.

From the time she was seven, Bess took piano lessons from a Miss LaFollette. She attended the High School of Music and Art, where classmates remember her as “beautiful and serious,” two words that are often used to describe her.

There was one thing Bess wanted desperately: a black Steinway grand piano. Someone suggested jokingly she enter the 1945 Miss America contest for the \$5,000 prize. And win she did.

An adoring public found her an unusual Miss America. She turned down Broadway offers and modeling jobs. She toured vaudeville for about three minutes before ascertaining that nobody was really interested in her con-

certos. They were more interested in the bathing suit in which she appeared in the finale. She started losing weight and stopped filling out the bathing suit, so she went home early. She was the first Jewish Miss America, the first New York Miss America, and the first Miss America to go home before the fun began. She took her money and entered Juilliard and Columbia for graduate studies in music. In 1946, she played Rachmaninoff’s Piano Concerto no. 2 with the New York Philharmonic.

That year, when she was 22, Bess married returning war veteran Allan Wayne. She had known him only six months. In 1947, she bore him a daughter, Barra. The marriage lasted eleven years.

Bess’s television career really started in 1951, when she became that Lady in Mink on *The Big Payoff* for CBS. From 1958 until 1967 she was a panelist on *I’ve Got a Secret*. These and scores of other forgettable shows. And she was a frequent TV commentator on the Miss America Pageant from 1954 through 1968.

The telephone is an extension of Bess’s hand. It was my first contact with her. The conversation was ominous. It was also totally one-sided.

“Hello, this is Bess Myerson,” the low, resonant, morning voice said. “You’re certainly a tenacious reporter. You’ve left messages everywhere I work and with every friend. I’m sorry but I don’t do interviews, I’m much too busy; and now, with the campaign, I have little time at all for myself.”

“But, Miss Myerson . . .”

“I’m sorry, that is all I have to say. Now please stop calling people and do understand that I have a meeting I

must go too. Good-bye."

After I had pledged that I wanted to do a fair portrait of Bess the Woman, she agreed to let me attend one parade with her. I was to walk on the other side of Councilman Henry Stern and ask any questions I might have during the march. Later, when I mentioned that I couldn't do the piece without cooperation from her and that perhaps she would rather someone else do it, she said yes, that was a marvelous idea, and, "maybe Shana could do it."

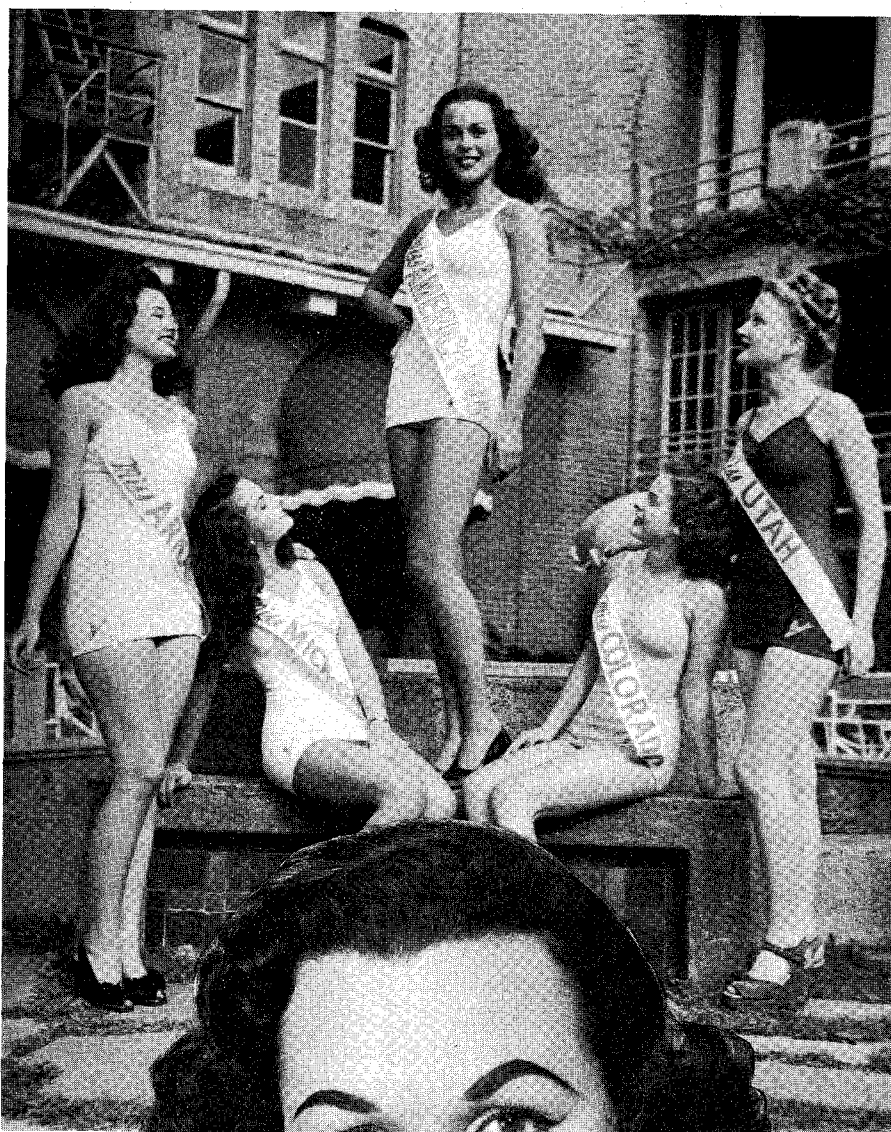
After repeated exposure, she allowed me some access—always with a third person present. In her unguarded moments she turned out to be charming, warm, and even funny at times. But she was always careful, and she has an uncanny mind for detail. If there was anything she thought might be misunderstood, she did not hesitate to call. The Voice in the morning got up around eight and did private things till eleven. When it spoke then, it was going slower than the afternoon and evening voice.

"Hello, Susan? Where were you last night? I was trying to reach you. You know there are certain people who are not going to return your calls about me. Like Mike O'Neill of the *Daily News*. He said he would never return a call from *New York Magazine*. He said I was going to get crucified. What is your perspective?"

"Hello, Susan? It's Bess. I'm in Milwaukee. I called one of your boy-friends' numbers and you weren't there. Where were you? Oh, well, I must say he is very polite. I'm glad you're attractive, because I have had such trouble with fat, ugly reporters. They hate me. You said to my niece that you thought I was politically astute and conniving. You know she will tell me everything you said. I'm not conniving—that has a pejorative context. I'm not sitting in back rooms making deals. That's not my style. I relate to people, I understand the issues. I have integrity—when I believe in someone, I will work for them totally like I am for Ed. . . .

"You also told her about an instance where I stared someone down on a podium—you said you found it in the clips. I was at a dinner? And someone took my seat when I was speaking? Then he told me to sit on his lap? Then I stared him down till he moved? No, I don't remember it. Are you sure it was me? Don't make me into something I'm not in this article."

"Hello, Susan? Bess. I just want to give you some names that you should call. Don't call anyone without talking to me. They won't talk to you. Now call Richard Gelb at Bristol-Myers;



Queen Bess: Miss America of 1945 poses (above) with her ladies in waiting. A decade later (below), she had become the Lady in Mink on The Big Payoff.

“...‘I have had such trouble with fat, ugly reporters,’ Bess said. ‘They hate me’...”

William Spencer at Citibank; Henry Stern, he was on my staff in the Consumer Affairs Department; Herb Rickman, I work with him now. What are you going to ask them? . . . All right.”

She is in her spacious East Side apartment today. It overlooks the Frick and is furnished with understated elegance. There are the *de rigueur* pre-Columbian art objects, the executive couch, the modern prints, the S-shaped contemporary chrome chairs. And there in the entryway is her black Steinway.

Bess is wearing all her hats today, juggling the hours of the day to fulfill her many commitments. Her main incarnation now is as cochairman of the Ed Koch for Mayor campaign. She is also a well-paid, respected consumer consultant to Bristol-Myers and Citibank. She writes a twice-a-week column for the *Daily News* and has a consumer radio program on NBC. She speaks constantly for charities, for Israel, and for other causes in which she believes.

She is wearing a red Ultrasuede dress with her ever present low-heeled shoes. She has lost none of the physical beauty or the charisma that won her that first crown. She talks with her hands; she touches people; she smiles a wide, bright smile. She is maternal with those she loves, straightening ties, jackets, fixing a friend's hair behind her ears. She never looks in the mirror but runs her hands through her brown curly hair constantly. It springs back to place. What does she do to make it spring back like that? “Nothing,” she laughs. “I’m just a beauty.”

She is eating her usual Spartan lunch: Finn Crisp, tomatoes, and cheese. She complains about her voracious appetite all day long but never eats enough to gain a pound.

She is eating, phoning, ordering, talking, and cleaning. Again and again, she goes to the sink of this fastidious kitchen and sponges things off. “I never like other people to clean for me. I don’t want them to invade my own privacy.”

The refrigerator is stocked with traditional Jewish food all put away in proper airtight containers. There is sauerkraut, coleslaw, pickles, dairy products; no pastry, no junk food. If coffee is required, Bess makes instant.

The phone, with several different lines, hangs on the wall. When Bess is not at home, the caller hears a taped message which doesn’t identify her but

which asks in the deep resonant voice that is distinctly hers that you leave a message. The campaign headquarters number is tacked up to the wall. The phone is always ringing.

“Hello?” she says in her questioning way.

“Oh, hello, Barra.” The tone relaxes; the caller is her daughter, Barra Grant.

“No, darling, you’re absolutely right. I wouldn’t think of intruding; you wait till the *Post* is finished. I know you’re working hard. You call me when you want me, anytime. Good-bye, dear.”

“That was Barra, she’s in town to film *Slow Dancing in the Big City*, her screenplay. We have a very honest, independent relationship; we don’t intrude on each other’s space, we respect each other. She was staying with me for a while and I couldn’t believe the way she worked. She can sit down at a typewriter and type for eighteen hours straight, paper and coffee cups all over the place like in a movie. I can’t do that, I have to do a little bit at a time.”

She is finished cleaning now. She takes out a pocket mirror and outlines her lips in red, then presses them together once. She turns to campaign worker Pam Chanin.

“I’m leaving for Milwaukee tonight, Pam—for two days for Bristol-Myers. I’ll leave you a number where I can be reached. But first I want to campaign a little at subway stops, and I’ll be back Friday morning. You know, I’ve been thinking about that Women for Koch breakfast next week at the Americana. I think that we should all just say a few words about Ed, then let him announce his platform for women himself so it has a full impact. I don’t want to take away from the strength of it,” she says, launching into a twenty-minute discussion of Koch’s stand on women’s rights.

Asked to discuss anything more personal than voting records, she freezes. She turns a half profile and says, “Look, I’m a very private person. My private life? My divorce? I was telling Pam yesterday that you’re never sorry for anything you do—it’s all part of your life’s experiences. I don’t look upon my divorces as mistakes. Those marriages were right for the Bess that made that decision at that time.”

Her childhood? It was demanding.

“Mama never told me, ‘Bess, you did good.’ She wanted the best for us and she was an incredible administrator. She ran those three kids, that house, the whole bit. But if I looked fine, she’d



First time out: In 1946, Bess married returning war veteran Allan Wayne.



Second time around: Bess married entertainment lawyer Arnold Grant—twice. They divorced—twice.



In the swim: In the mid-fifties, Bess posed with her daughter, Barra, then age eight, at the pool at Grossinger's Country Club.

“... In 1945, Bess’s mother said, ‘She’s a pretty girl, a nice girl, and she doesn’t run around. That’s why we’re proud of her’...”

find something wrong—the color, the hem . . . I used to tell her, ‘Mama, don’t worry when you’re not with me, because you’re with me.’

“I guess I am my mother to a certain extent. We all are. But that is another part of me, one of my Besses, and I accepted it and learn from it. . . . I guess my parents are proud of me, I don’t know.”

When Bess won the Miss America contest, Earl Wilson interviewed her mother, who said, “She’s a pretty girl, a nice girl, and she doesn’t run around. That’s why we’re proud of her.”

Bess is speaking at the Women for Koch breakfast at the Americana Hotel. When she takes the podium, a hush falls over the room. She pauses dramatically, then says, “Will the waiters please leave the room? I’m allergic to noise.” She lauds the organizers of the breakfast and then introduces the guest of honor, Midge Costanza, assistant to President Jimmy Carter. Costanza takes the podium and the difference in style between the two women is acute.

“I’m responsible for Bess’s success in politics,” Costanza says. “I first met her in 1968 in Monroe County when she was campaigning for Humphrey. I took one look at her and said, ‘Bess, clean yourself up, take a shower, get your hair done.’” Bess’s expression is pleasant but tense.

Then Costanza says, “I figure Ed Koch needs me, a real woman. He’s been with her too long.” Bess’s laugh is a little less pleasant. One might call it a controlled grin. Costanza goes into a long shtik speech on the Panama Canal and equal rights, getting laughs along the way. Bess frowns; after all, Costanza is here to speak for Koch.

After Costanza’s speech, Bess grabs the tiny Costanza around the neck.

The cameras go wild as both grin.

She is traveling in a campaign limousine now. Clad in a skirt and sweater, she looks like she has never heard the word *frenzy*, even though she has been on the campaign trail almost straight for several months.

“Listen, I don’t resent the Miss America contest,” she said, sitting properly, legs crossed, in the backseat. “Look, I was from the Bronx. There were parts of the television career I enjoyed, but occasionally I felt used for my supposed glamour. I couldn’t be the funniest panelist, so I had to play it straight. You know what I did?

I did my homework. When I commented on the Rose Bowl Parade, I knew every float by heart. People in New York might say, What difference does it make? But it made a difference to the people in California. They worked hard on those floats. I knew them so well, even if the Teleprompter broke down, I would remember. You can’t rely on Teleprompters.

“But all these activities are really a prologue to my life today,” Bess says. “You know, there’s a quote from the Talmud I like: It says we shouldn’t weep for the old man who, having lived a useful life, a moral life, dies, but for the baby who is born and doesn’t know what awaits him. I think character is destiny, and the one thing that is important to me above all is my character, my reputation.”

She is campaigning with Koch in Brighton Beach. She moves in crowds of people with *chais* around their necks and among those with crosses. They all kiss her and snap Polaroid pictures. There is one black family on the beach. It seems everyone is avoiding them out of confusion. Bess crosses a pier and bends down and picks up the black baby, telling the mother how beautiful he is. They love her.

She has had a usual campaign day. She has given three speeches, one of them in Brooklyn, where she had a celery tonic. She has worked two hours for Citibank, talking about a new consumer booklet she is writing for them. She has just returned from a trip to Milwaukee for Bristol-Myers.

Occasionally, though, she does allow herself an afternoon off. One of her closest associates, Herb Rickman, now a campaign coordinator for Koch, says she is a child-woman:

“She has a sense of the little girl about her many times. We went into A la Vieille Russie the other day. She was just in jeans and a scarf. We looked at all the bracelets and necklaces and pretended we were in *Breakfast at Tiffany’s*. She loved the whimsy of it. Sometimes when people act adoring to her, her public, she looks so surprised, as if, ‘Why should this be for me?’ That’s the Bessie side.”

It is now evening, and she is to have dinner with Ed Koch and Dave Garth, master media strategist, at the Café des Artistes. She is early but doesn’t want to wait in the bar, because “I guess I’m traditional, but it makes me nervous.” We go upstairs to do the

interview in Garth’s apartment.

She curls up on a couch, looking guarded. She always looks guarded when she cannot discuss either Koch or consumerism, the two subjects she is completely comfortable with. I ask about her marriage to wealthy entertainment lawyer Arnold Grant. The marriage lasted from 1962 until 1970, when they divorced. (They had divorced once before, for a year. “I guess the only thing I do impetuously is get married,” she had noted earlier.)

“Look, let me explain about my marriage to Arnold. He was a fantastic, brilliant man, okay? He represented some of the most famous clients in the country, and he got them what they wanted. He was tough. But he was very difficult.

“The bars on the windows of our home on Sutton Place began to look like a prison to me; I was so trapped by all the responsibilities of wealth that I had no chance to be me. There was no time to grow.

“I’ll tell you a story: One night we had some political people over. It was a terribly stimulating dinner party. After it was over, I said, ‘Arnold, I learned so much tonight, it was wonderful.’ And he said, ‘Yes, but Bess, sit down. I want to discuss something with you. These shrimp forks are too small.’ I knew I had to leave then, and I left with just my clothes in the end.”

What about the rumors that it was a particularly ugly divorce?

She laughs. “I’ve heard that the correspondent was black, white, yellow, man, woman. People who don’t have anything better to do float rumors.”

“I started getting interested in politics when I was married to Arnold, but it wasn’t a Pygmalion relationship. In 1969, John Lindsay asked me to be commissioner of consumer affairs. I wasn’t his first choice; others had turned it down, saying it would be too difficult. I told him, ‘John, give me 48 hours to think about it,’ and then I took it. I thought it would be a fantastic chance to put myself on the line and see if I could deliver.

“I remember, too, Arnold and I went away for two weeks before I started. I read everything I could on the consumer issues, and he explained all the legalities to me.

“My Department of Consumer Affairs really fought for the consumer. We passed a consumer-protection act that really protected; we passed unit pricing; we raided supermarkets. With



FRED W. MC DARRAH



"Bess, You Is My Woman Now": Mayor Lindsay swore in Bess Myerson as commissioner of consumer affairs (top) in 1969. Eight years later (bottom), friends say she can't afford to take a government job—but she is helping Koch get the job he wants.

the help of an outstanding staff, we accomplished a great deal. And I campaigned for Hubert Humphrey for president in 1968, and for Senator Henry Jackson in his 1976 presidential bid, and for Senator Patrick Moynihan's race in 1976. I'm a registered Democrat and I would say a moderate centrist, if we use labels. But, above all, I'm issue-oriented. . . ." (When asked why she didn't support Bella Abzug, she said: "I don't like Bella. I dislike Bella. She was a fine congresswoman; she would have made an incompetent senator. I don't want her representing me.")

The issue of her own political as-

pirations brings a stony look. "I came very close to running for mayor in 1973. Nelson Rockefeller invited me up to his estate when the poll showed I could get the Democratic nomination. I thought, 'Sure, I'll go up and talk to him.' I wanted to see the estate anyway. I took a friend, my attorney, Max Kampelman, with me for a steady hand, but I decided not to run.

"The thing I have felt most strongly is my desire to be as private as possible—to have an opportunity to have as normal an environment as possible so that the public life does not devour me. I hate being in columns; it is not me. My process of work is a process of

growth and changes as a human being. The role of politician might just be too demanding.

"I want Ed to be mayor. I first met him in 1969, when I was commissioner. He was an unusually responsive congressman, and we agreed on the basic issues. Then we became friends.

"Ed is a fantastic man who will make a fine mayor if he is elected. He isn't a duplicitous man; he's *auf den tisch*, as we say in Yiddish, on the table, on the level. His idea of a good time is to go to subway stops and say, 'Hi, I'm Ed Koch. How'm I doing?' He really cares about New York City."

And her role?

"I'll expect that if Ed is elected mayor, he will bring me in on special projects. I'm interested in encouraging industry and tourism here. I would help in any way I could. I don't think I'd take another city job. I had one. You don't go back to old careers; for instance, going back to television would be like going back to old husbands: no growth."

Garth and Koch have called twice to find out if she wants to go eat. She says no, she is talking. Finally, they finish their meal and come up.

It is late. Koch wants to take her home. She says she wants to walk. He convinces her to let him take her in a cab. They talk about the polls. Koch says, "Bess, you know what I'm going to do for you if this all works out? Someday, I'll invite you to my wedding." They laugh.

"You know, I don't need to get married again," she says later. "I've been married. The only thing I'd marry for is good conversation."

Ed and Bess. Bess and Ed. Ed and Bess hold hands on Rosh Hashanah in temple. Ed and Bess hold hands at a subway stop. Ed and Bess walk arm in arm campaigning. Ed and Bess pose for pictures together. Ed and Bess may run City Hall.

Is it a romance? The official line from both is that "we don't want to discuss our personal lives." But most of their friends and associates agree that it is just a very deep friendship and that there is little chance of Bess Myerson's becoming Bess Myerson Koch.

"Look, I share that part of Ed's life that is politics, and most of his life is politics. . . .

"Of course, I will help him in any way I can. But I am outraged by the charge in the campaign that I was Ed's cover-up—there just to dispel rumors that Ed was gay. Ed is not gay. I abhor a campaign of that sort; it makes me furious. Why, Ed said I was 'a very good adviser.'

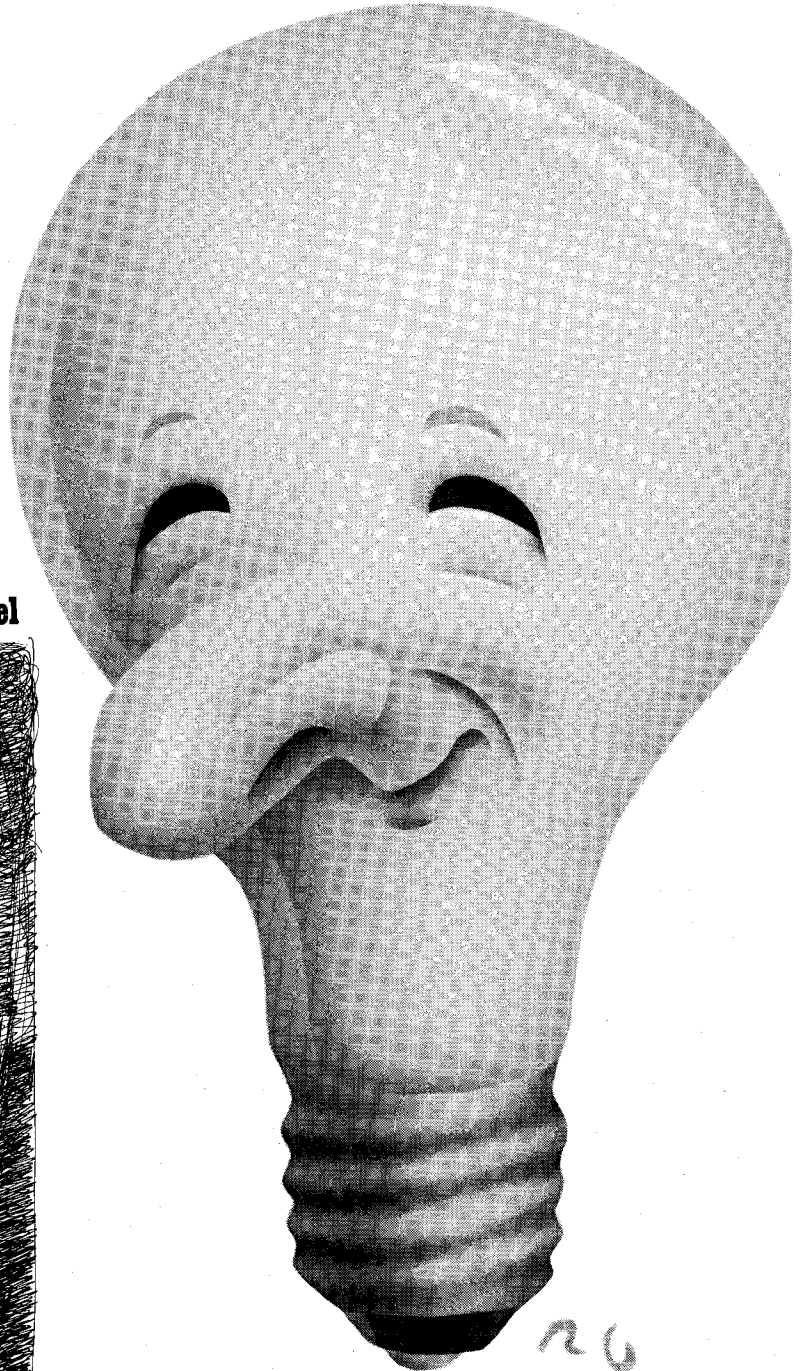
"Him? Use me? Nobody uses me. I use me."

'Hi! I'm Ed Koch! How'm I Looking?'

... Koch times seven: The new mayor-to-be is scrutinized by seven of the nation's leading cartoonists. There is more pity than terror ...

No sane person believes Ed Koch can solve the problems of New York: No sane person *can* solve them. And Koch is sane. What else he is we have still to learn, but it's absolutely certain that Ed's in for four years of *tsuris* along with the rest of us. He, however, will flounder in the spotlight, which means four years of editorial attack and pictorial caricature. This, reader, is a preview of things to come: Seven renowned cartoonists offer their versions of our new mayor—a warm-up exercise for them and you. Robert Grossman says he was haunted by the idea of “chickenness” because of the uncanny resemblance to Frank Perdue—and escaped by drawing a light bulb. Out in L.A., Paul Conrad, gazing at photos, saw a “tender side, kind, reasonable, compassionate.” From his mouth to God's ear.

Ed Sorel



Robert Grossman



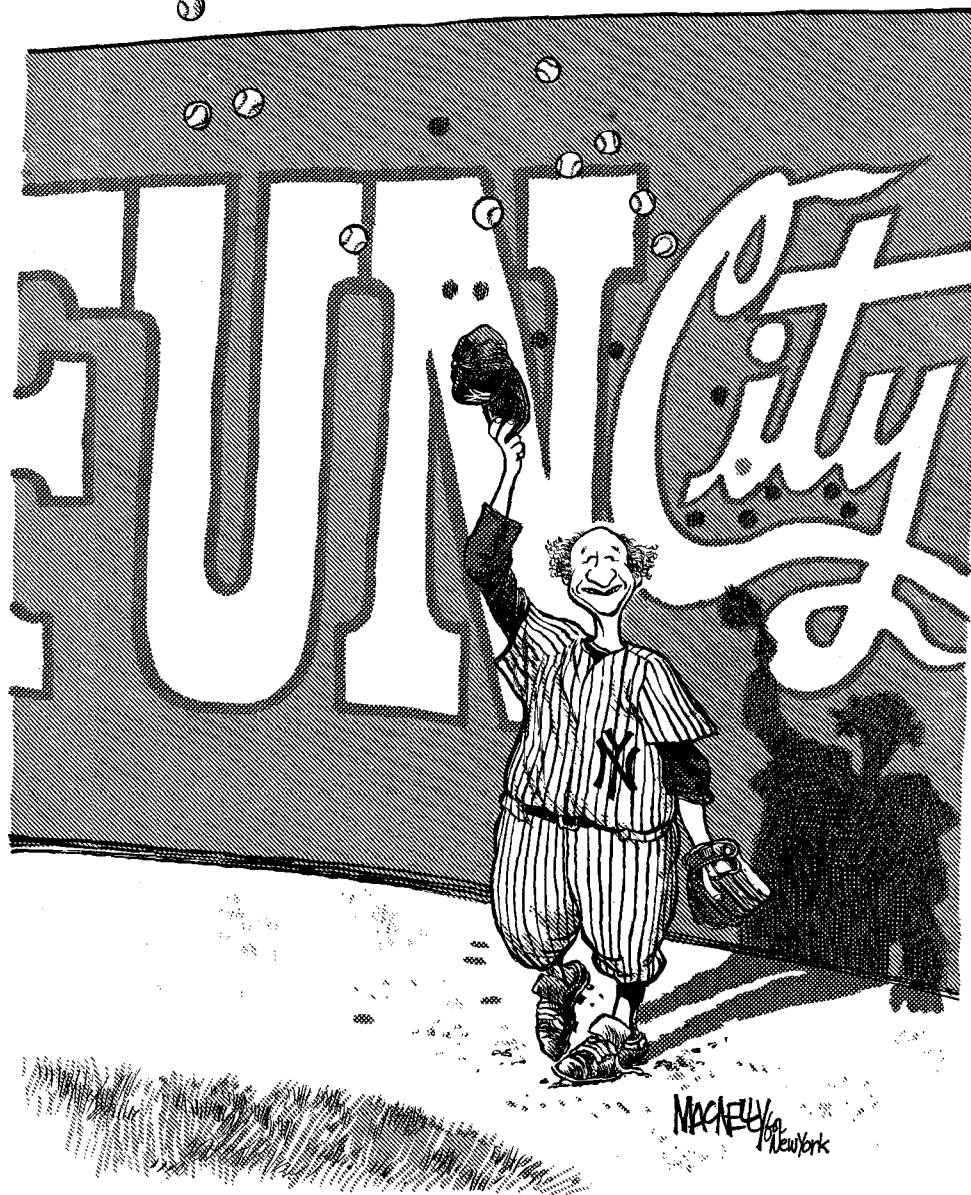
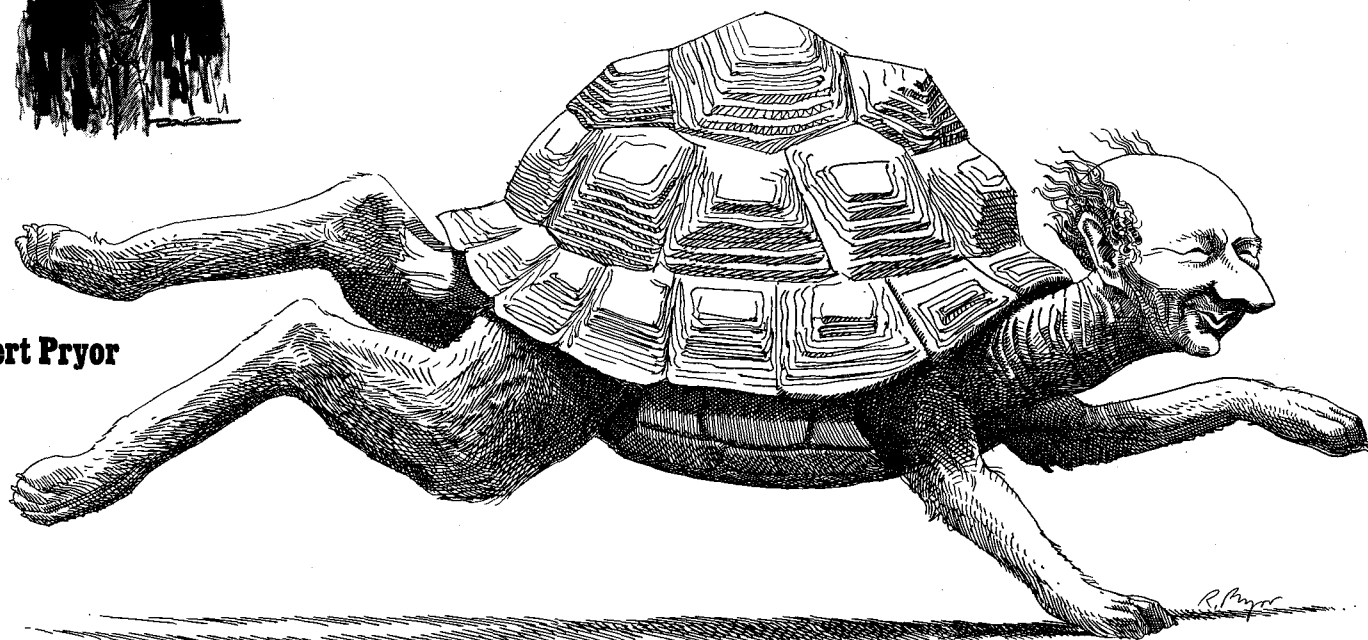
Bill Mauldin



Paul Conrad



Robert Pryor



Jeff MacNelly

Troubled Bridges

By Steve Ross

“...By deferring maintenance and cutting work crews, the city has increased the chance of a bridge disaster in New York...”

The crewmen from the city Highways Department arrived early Tuesday morning, March 9, 1976, and parked their truck at the Hamilton Avenue Bridge in South Brooklyn. They had already left the vehicle and were working on the bridge itself when a chunk of concrete two feet long and nearly a foot wide fell away from the structure, narrowly missing their parked truck. A man standing where the 25-pound chunk of concrete fell would probably have been killed.

In a series of memos to union boss Andrew Lettieri of District Council 37, Charles Speiser, the council's safety director, related the incident, and noted that a boat accident had dented the bridge, cracked its concrete foundation, and disabled a navigation light. Speiser, incredibly, summarized the condition of the Hamilton Avenue Bridge, which runs over the Gowanus Canal along with the Gowanus Expressway, as generally good. He wasn't kidding. Other bridges in New York City—including the city's major East River crossings and many smaller street-level bridges—are so poorly maintained that Hamilton Avenue looks good by comparison.

Recent testimony of the city engineer in charge of the Queensboro Bridge—to the effect that “there is a possibility of some of these concrete slabs falling down and hitting people below”—has focused new attention on the problem. The testimony came as the City Planning Commission was considering a \$2-million green market/res-

Steve Ross is editor of New Engineer magazine and editorial director of MBA Communications.

taurant complex to be built under one of the bridge's Manhattan approach arches. The Highways Department quickly dispatched an inspector to check the situation and described the bridge as structurally sound. It did note, however, that small amounts of concrete had fallen off the bridge, which connects mid-Manhattan with Queens at 59th Street. This is due mainly to poor drainage—caused in part, paradoxically, by maintenance of the bridge's roadway. When the road is periodically repaved with asphalt, the contractors tend to cover over the drainage grates as well. Water then has no place to go and slowly seeps through the bridge's structure, corroding everything in its path. Rust builds up on joints designed to flex and slide as the bridge expands and contracts with temperature changes and heavy loads. The flexing movements of the corroded joints are restricted or stopped entirely, putting extra strain on structural members. The structural supports—some already weakened by corrosion—bend and crack.

Permitted to progress too far, the process becomes irreversible. New Yorkers already know what can happen: The West Side Highway offers an obvious lesson. Unfortunately, city budget officials have yet to learn it. Before World War II, for example, the Queensboro Bridge alone was maintained by a crew of 21; by early 1976 the number had fallen to three, though several more have since been added. Part of the decline can be explained by the ending of subway runs on the bridge in 1942, but most of the damage is produced by simple neglect.

Expansion joints should be painted every two years, say engineering experts. They're now painted every ten. Drainage areas and water-collection pockets should be cleaned of road debris, salt, and dirt twice a year. The Queensboro Bridge has 300 such pockets; many haven't been cleaned in years.

In March, 1973, the Highways Department was formally warned about the deterioration of the Queensboro Bridge by the consulting firm of Steinman, Boynton, Gronquist & London. The report, supposedly a public document, could not be obtained from the city. A complete copy was, however, obtained from other sources. It describes \$12 million in repairs needed to make the one-and-a-half-mile bridge whole again. Among the problems:

- Cracking of steel columns supporting the Queens approach, due to corrosion and seizing of the sliding expansion joints there.

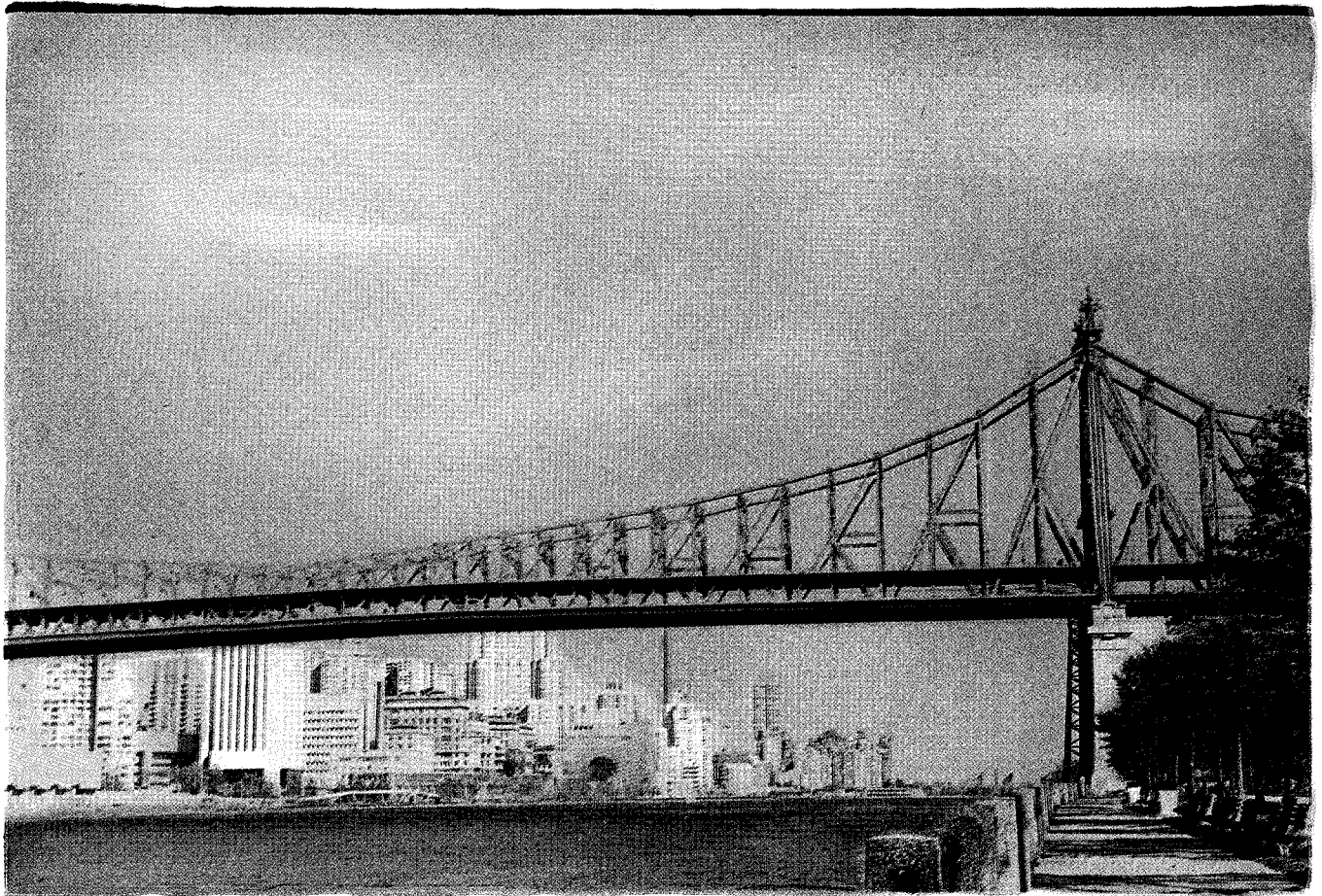
- Badly deteriorated deck slab and supporting steel on Queens approach ramp B.

- Unsafe rolling work platforms on rails under the main span, endangering maintenance crews who must use them.

- Rusted expansion joints and bearings throughout the structure.

- Clogged and corroded drainage lines.

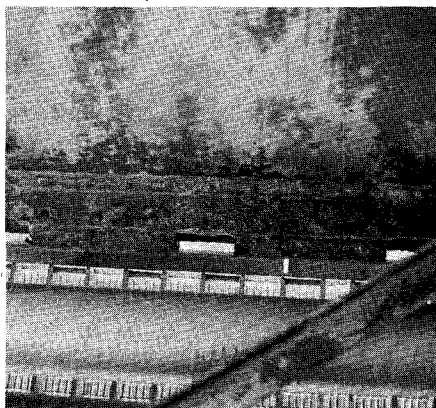
Although the consultants thought some of these problems so urgent that they notified the city more than three months before issuing their final report, most of the work still has not been done. Inflation and further deterioration have upped the cost to \$13-million for the structural repairs alone.



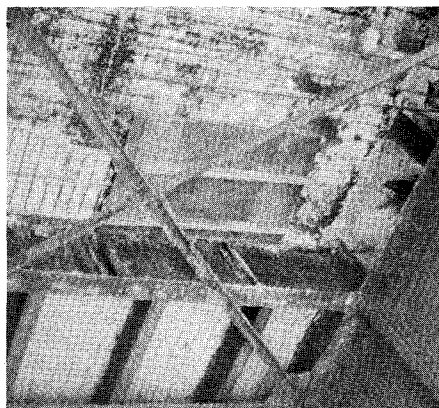
“...A 25-pound chunk of concrete fell away from the Hamilton Bridge. A man standing there would probably have been killed...”



Perilous passage: Rust has destroyed an unpainted handrail on the Queensboro Bridge.



Grim girder: More Queensboro decay.



Hidden frights: Under Greenpoint Bridge.

About \$9 million of that would come from the federal government under the Federal Aid to Urban Systems program. But 30 percent of the project's cost must be borne by state and local governments, and the federal money was held up while the city and the state argued over who will pay the remaining \$4 million.

Mayor Beame's office issued an upbeat press release in mid-June, referring to "critical work" to be done on the Queensboro Bridge with federal funds from another source—part of the city's share of public-works money designed to spur employment. The "critical work" actually involves painting the bridge—not repairing it, unfortunately.

Queensboro is not unique. Among the other major East River crossings, the Williamsburg and Manhattan bridges are also in need of major repairs. On the Williamsburg, two acres of steel sheeting stretched below the roadway and BMT line, and designed to keep debris from falling on the streets below, are dangerously corroded. They endanger the public as well as city workers who must walk on the unstable sheets to provide what little maintenance the bridge receives. In places, the workers must walk on unstable platforms of rotting wood.

The Manhattan Bridge suffers from more than neglect. When it was opened in 1909, it was designed to take the weight and vibration of subway trains on its upper level—not along the outer edges of its lower deck, where the trains now run. The trains have caused severe deflections in the bridge's structure. The deflections are due to be cured at a cost of \$4 million (mostly federal funds). But no significant repair work is scheduled.

For smaller, street-level bridges, vandalism is a particularly serious problem. This is especially so for the intricate movable bridges—many of which the Coast Guard is allowing the city to keep closed. The North Channel Bridge near Howard Beach, Queens, is seldom opened: Its concrete counterweight has split in two, and a large chunk lies in the "pit area," into which the counterweight descends whenever the bridge is opened.

These pits are a common feature of drawbridges in New York City. Since they usually extend below the waterline, electric pumps are used to keep them dry, but thieves looking for copper wiring and electrical parts

'THUNDERING ELEGANCE'

—Road & Track, May, 1977

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JAGUAR XJ-S



have stripped many of these pits bare. Bridge experts agree that even the closed drawbridges should be opened occasionally to grease the machinery. This has not been done. If those bridges are ever to work again, some will have to be rebuilt completely at costs in the millions. Yet the city deludes itself into thinking that it is saving significant amounts of money by leaving the bridges closed and removing attendants. Damage at the Cropsey Avenue Bridge in Coney Island was estimated by union officials to be \$60,000 last year, not counting hidden water damage to the giant gears that once moved the bridge to make way for shipping.

After being closed for three years, the old Nolan Avenue Bridge at Howard Beach was finished off by a fire in 1973. The Hunters Point Avenue Bridge in Long Island City was closed to traffic, its supporting beams rusted away and its road surface rutted with holes.

The bridge at Greenpoint Avenue, over Newtown Creek (the Brooklyn-Queens border), can still be raised to

permit shipping to pass. On an inspection tour last year, Speiser watched from below as the bridge was opening. "A massive section of concrete broke away from the foundation," he wrote in a memo to Lettieri. "When fully opened, we perceived multiple, massive concrete foundation cracks. Mr. [Richard] DiLorenzo [a bridge laborer] attempted to walk across the concrete ledge and was forced to retreat, as the ledge was crumbling."

Why does the city continue to ignore these problems? Part of the answer, of course, lies in the city's financial crisis and the habit of fiscal legerdemain that can magically turn routine expenses into much higher (but bond-funded) capital costs. This is easy to do. According to Sol Galler, who was one of the city's top highway engineers before his recent retirement, "bridges have no constituency. Public-works money goes to fixing streets; neighborhood residents and planning boards see the potholes outside their doors."

This problem is reinforced by the professional jargon of some of the city's best consultants, and of the city's High-

ways Department engineers. Cracks in a concrete column can be dangerous or could mean nothing. Steel reinforcing bars embedded in concrete may be sound or dangerously corroded. Thus, the Steinman, Boynton, Gronquist & London report on the Queensboro Bridge pleaded for immediate work to be done but opened with a cover letter saying, "While the bridge is in generally satisfactory condition, there are items listed in the report requiring immediate attention to maintain . . . structural integrity. . . ."

The engineers translate that roughly as, "You'd better do something about that bridge, or sooner or later it's going to fall down."

A nontechnical accountant in the budget office hears a different message, however: "The engineers say the bridge isn't going to fall down this year, so we can wait until next year before giving them the money to fix it."

When the city is moved to do any work on the bridges, it sticks to minor repaving and the replacement of guardrails, because that's all motorists actually see. Worker safety is secondary—

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“...The Highways Department was warned about decay of the Queensboro in 1973...”

Nationwide: Thousands in Disrepair

According to the Federal Highway Administration, 105,000 bridges nationwide are “currently inadequate for present service.” Another 6,300 have “major structural deficiencies which make them inadequate for present vehicle loads.”

The safest bridges, most experts agree, are those that are run by healthy, semi-autonomous authorities, such as our own Triborough Bridge and Tunnel Authority and Port Authority. They have plenty of money coming in from tolls and little to spend it on except maintenance. Newer bridges may actually be far more dangerous than older ones, because they do not include the “overdesign” that many older bridges feature. Thus, even one or two corroded beams in critical areas can make a newer bridge unsafe.

Shocked by the national figures, Congress is now considering a new program that would spread as much as \$2 billion around the country for bridge replacement

and rehabilitation. Passage of any bridge bill is unlikely, however, before the first of the year. If new federal subsidies are voted, they would substantially increase the paltry \$17-million dole presently allotted for our state bridges. Under the existing act, the exact sum depends on the ability of New York highway officials to pinpoint projects, establishing rough cost estimates so that funds can be applied for. The feds pay 70 percent or more; state and local governments pick up the rest for projects undertaken with these funds.

Why is a new law and money from general revenues needed when the Highway Trust Fund exists? Partly because state highway officials tend to request money for new projects rather than to fix up old ones, and partly because the trust fund is primarily for interstate roads; most urban bridges are not part of the interstate highway system. —S.S.R.

walkways of rotted planks, rusted or nonexistent ladders, frayed wiring, and lack of worker expertise (some bridge workers were recently transferred from the Parks Department) would be illegal for any private firm. But the city is not subject to the regulations of the federal Occupational Safety and Health Administration, and the state safety program was disbanded two years ago “to save money.”

Among the actions the city could take, without drastically increasing overall highway funding would be to allow the bridge-maintenance engineers and workers to regain autonomy from the rest of the Department of Highways. The bridge-maintenance budget would then be more resistant to pressures from neighborhood groups wanting local streets repaired. Bridge engineers should also adopt some of the ideas developed by other groups in the city such as the Triborough Bridge and Tunnel Authority, which uses long-lasting asbestos asphalt for a road surface that lasts ten years or more. (Some of the city's engineers hint darkly that they're forced to use asphalt that wears out in a year or two, because politically connected paving firms want the business. City engineers routinely spec-

ify new pavement to be two inches thick, so that unreliable contractors will at least put down an inch.)

One question remains: Are the city's bridges safe to drive upon? “It's safe as long as it's standing,” says Galler, echoing an old engineering line. “The older bridges have a very large safety factor, because engineers building them knew they didn't fully understand the materials they were working with, so they went overboard. Most can still handle even today's heavy traffic.”

The engineers also expect a bridge to give some warning before it collapses. Nevertheless, a major span failed in Vienna last year, and the Silver Bridge tumbled into the Ohio River in 1967, killing 36 people. It took a repair truck crashing through the decking on the West Side Highway before that stretch of the highway was permanently closed. And of course pieces continue to fall off of bridges that remain standing and serviceable, endangering bridge workers and the public.

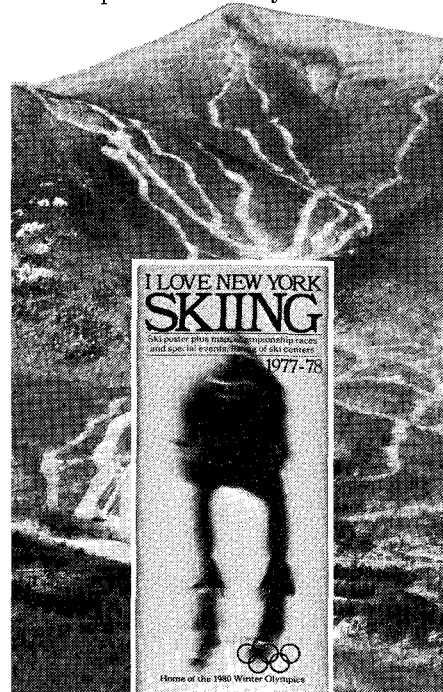
In short, by deferring maintenance and cutting inspection and work crews, the city has increased the chance of a bridge disaster happening here. The odds against surviving this city are bad enough already.

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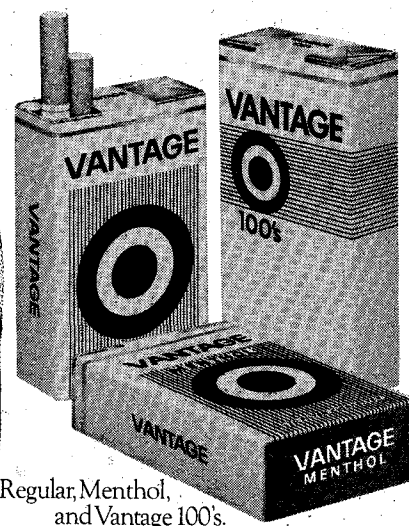
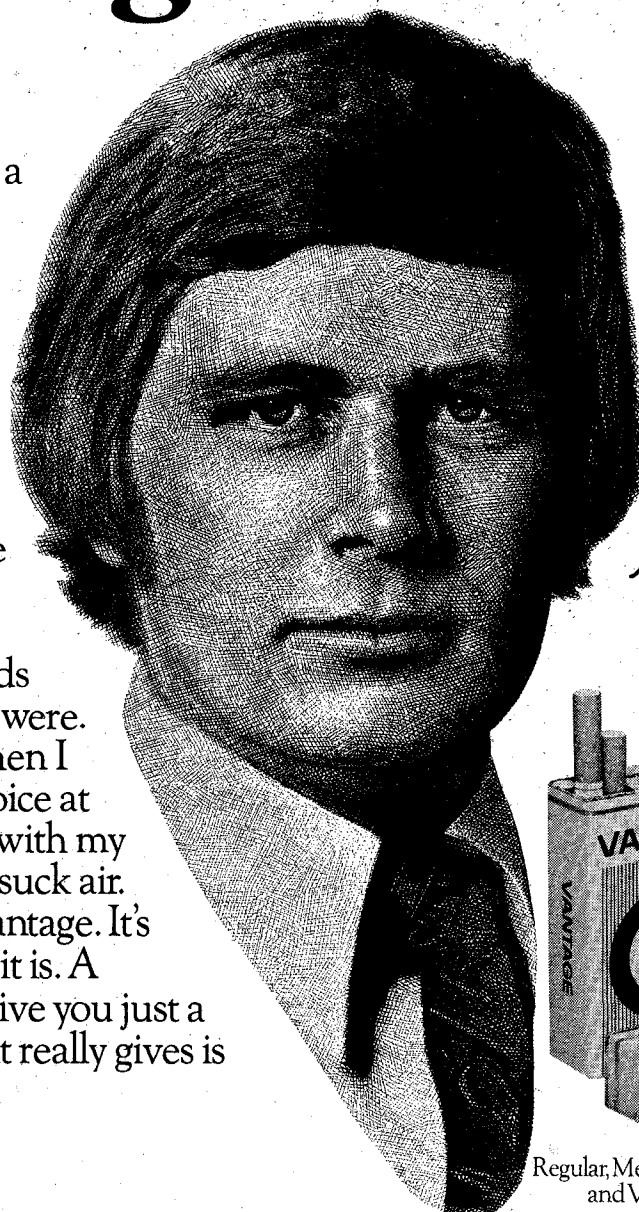
"I thought there would be a lot of brands to choose from. There were. Until I tasted them. Then I knew there was no choice at all. I either had to stay with my high-tar cigarettes. Or suck air.

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The Battle Over 'Business Week'

By Chris Welles

"...One planning model has described *Business Week* as a 'cash cow' for some of the company's more deserving profit centers..."

Lewis H. Young, 53, editor in chief of *Business Week*, is an excitable, temperamental, feisty individual who looks a little like a cross between Henry R. Luce and Joe Garagiola. He leaned back on a couch in his rather small office on the thirty-ninth floor of the McGraw-Hill Building on Sixth Avenue and put his feet up on a chair. For someone who is responsible for making *Business Week* perhaps the best business magazine in the world, Young did not look very happy. In fact, he looked rather unhappy. "I'm a somewhat controversial figure at McGraw-Hill," he said slowly, his eyes focused on the floor. "I'm not sure anyone around here would weep if I left the magazine. I don't think there would be any tears."

Harold W. McGraw Jr., 59, McGraw-

Hill's chief executive and grandson of the company's founder, is a reserved, cautious, rather colorless man with a much larger office on the forty-ninth floor. "Lew is a darn fine editor in chief," he said. "I've never been anything but solidly behind him and excited about what he's doing with that magazine."

Lewis Young would seem to have little cause for worry. Once a rather pallid trade magazine whose reverent coverage of business was often indistinguishable in tone from its advertisements, *Business Week* has evolved under Young, who became editor in chief in 1969, into the most outspoken, perceptive chronicler and analyst of business in the field. Unlike most of its competition, such as *Fortune*, it does not shrink from tough criticism of corpo-

rate performance and behavior.

With Young's editorial revival has come new financial prosperity (see "The Hottest Newsweekly in Town," *New York*, April 21, 1975). After years of mediocre results during the late 1960s, *BW* has rebounded dramatically. Last year, it carried 3,925 pages of advertising—more than *Time*, *Newsweek*, or any other consumer magazine—for which it garnered \$67.4 million, nearly double its gross five years ago. Ad revenues this year are expected to jump 16 percent to \$78 million and ad pages 11 percent to 4,350. Circulation, now 768,000 (versus 625,000 for *Fortune*), has jumped 60 percent in the past decade. These results will translate this year into close to \$18 million in pretax profits for McGraw-Hill.

Why, then, is Lew Young so un-

“...Once a rather pallid trade magazine, *Business Week* has become the most outspoken, perceptive chronicler of business...”

happy? The reason is that Harold McGraw's public expressions of support, according to numerous sources within the company, are belied by his actions. The evidence indicates that McGraw was behind the firing last spring of Charles C. “Jim” Randolph, *Business Week*'s publisher for ten years. It was Randolph, the architect of the magazine's recent financial success, who had brought Lew Young to *Business Week*. He was also Young's closest friend and most vigorous defender within the company. No sooner was Randolph gone than consideration seems to have been given to a plan to remove Young himself. The scheme was later shelved. But Young's allies and other corporate insiders do not believe that the threat is over.

McGraw-Hill, Inc., is generally regarded as a sophisticated, well-managed corporation, with revenues last year of nearly \$600 million and profits of \$40 million. The management team headed by Harold McGraw is certainly aware that *Business Week* now faces perhaps the most serious competitive threats in its history. Corporate advertising is booming and business publications are scrambling for new money. *Fortune* is revamping its sleepy format and in January will publish bi-weekly instead of monthly in hopes of increasing its ad pages. *Forbes* has brought in Sheldon Zalaznick from *New York* to engineer a graphic and editorial overhaul. Such newspapers as the *New York Times* and the *Washington Post* are sharply increasing their staffs and coverage. These competitors have already stolen several of *Business Week*'s top editors and writers. Anthony Parisi, *Business Week*'s energy editor, is now at the *Times*, and Paul Finney, Young's managing editor, has become an executive editor of *Fortune*. *Fortune*, especially, hopes that a faster closing schedule and increased editorial timeliness will enable it to cut into *BW*'s market. Considering these challenges, why has McGraw-Hill been trying to exterminate the two men most responsible for the success of what Harold McGraw calls “our single most important product, our star”?

The tension between *Business Week* and the rest of McGraw-Hill is not new. The magazine has long been an anomaly within the company. In revenues and profits, it towers over McGraw-Hill's 200 other profit centers, which range from textbooks and technical information services to TV

stations and investment-management operations. While virtually all of the company's other products and services, including 29 trade magazines, cater to narrow markets, *Business Week* has evolved into a broadly based consumer magazine.

Business Week, more than anything else McGraw-Hill produces, is an independent editorial product run by editors and writers. But unlike publishing mills such as Time Inc., the *New York Times* Company, and the *Washington Post* Company, where editors are prominently represented in senior management and help shape corporate philosophy, working editors are generally excluded from the higher corporate echelons of McGraw-Hill. The editor of each McGraw-Hill magazine reports to that magazine's publisher. McGraw-Hill is dominated totally by businessmen, nearly all of whom worked their way up through such jobs as advertising salesman and marketing director. Understandably, they regard the company's magazines as just another facet of the “value-added information business,” to use Harold McGraw's phrase.

The consequence has been a long-standing tug-of-war, with the editors trying to pull *Business Week* away from the McGraw-Hill corporate structure and the top executives trying to pull the magazine back into the fold and make it behave like everyone else. Numerous McGraw-Hill publishers and editors, notably Jim Randolph and former editor and publisher Elliott Bell, have even promoted the idea that *Business Week* become a separate division. They have long chafed at the fact that while *BW* produces millions of dollars in profits for the company, it must endure the same stringent budgetary restraints imposed on less remunerative profit centers. If *BW* were separate, a large slice of its earnings might be used to make needed improvements in the magazine instead of, for instance, to subsidize a new McGraw-Hill data-processing service for the construction industry.

The company's top executives have long sought to quash separatism proposals. Due to the diversity of its operations, McGraw-Hill is a tightly structured concern. The company is awash in thick policy manuals, business unit profiling systems, and medium- and long-term planning models. *Business Week* has never very comfortably fit into these structures. Says a former ex-

ecutive, “The forty-ninth floor has never been able to stand the idea that something as big and powerful as *Business Week* has always been a little out of control. It makes them nervous. I think it might even scare them.”

Perhaps the person on the forty-ninth floor most anxious about *Business Week* is Harold McGraw. Harold's cousins John and Donald Jr., both sons of a former chairman, had been regarded as more likely candidates for the job than Harold, whose father had not worked for McGraw-Hill. But after garnering support from other members of the family, which controls about 25 percent of the company's stock, Harold pushed his cousins aside and became chief executive in 1975. He promised the family he would strive to do something about the company's stock, which had sunk from 56½ in 1967 to 5⅜ in 1974.

The quickest way to improve earnings, Harold knew, was to cut costs. And among the most likely cost-cutting candidates was *Business Week*, which McGraw-Hill had founded a month before the 1929 crash. To overcome its dependence on industrial advertising, which had been in a bad slump, *Business Week* in 1972 had commenced an aggressive campaign to attract consumer advertising in such fields as tobacco, autos, and liquor. Abandoning its exclusionary circulation policies, it aggressively sought out new subscribers and even began selling magazines on newsstands in 1973. But to compete at the newsstand and on Madison Avenue against such magazines as *Time* and *Newsweek*, *Business Week* had to sharply increase its promotional and research expenses. And to improve editorially to attract more readers, it had to increase editorial salaries and expenses. To Harold, most of whose career had been spent in McGraw-Hill's book-publishing subsidiary, *BW*'s staffing, salaries, and expense accounts seemed exorbitant. The magazine, he said in a memo, was living “high on the hog.”

Blame for this he laid on John Emery, then president of Pubco, as the company's publications subsidiary is called. Trying to boost Pubco's desultory earnings during the early 1970s, Emery had acquired a reputation as a forceful cost cutter, so much so that relations between him and *BW* publisher Jim Randolph had degenerated into open hostility. But Emery's efforts were not enough for Harold McGraw. Harold

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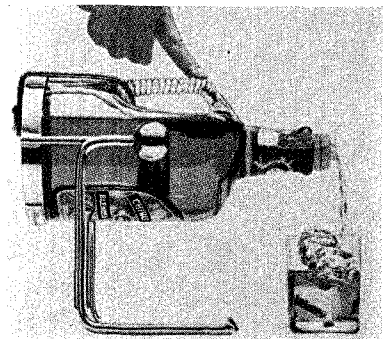
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When Ford built the Fairmont, they wanted to reinvent the family sedan, to bring back the car that's big enough to hold a family, that runs on a family budget and sells at a family price.

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*Equipped with 2.3 liter engine with manual transmission. Your mileage may of course vary from these EPA estimates depending on your car's condition, optional equipment and how and where you drive. Wagon ratings (yes there is a Fairmont wagon!) are lower.

**Manufacturer's suggested retail price excluding title, taxes and destination charges. This 4-door Fairmont is sticker-priced at \$3,989 exactly as shown, including exterior decor group, deluxe bumper group and white sidewall tires.

"...Harold McGraw's 'star' is now facing the most serious threat in its history..."

felt Emery just couldn't keep *Business Week* in line."

In early 1976, Harold replaced Emery with Gordon Jones, 52, a cocky, smooth-talking, 24-year company veteran ("The only thing I haven't been around this company is an editor," he says proudly) known for his skills at political infighting. At the moment, Harold McGraw is both chairman and president of the company and has stated his intentions to designate a president soon. As Pubco head, Jones sees himself as the obvious choice for the job, if he can succeed where his predecessors failed and bring *BW* into line.

Jones swiftly made his intentions clear. At a meeting of Pubco's management board, which includes the publishers of the company's magazines, Jones announced sternly that "the rule of the day is that you're a company man or else. If you step out of line, you're going to get your head chopped off." He conveyed the same message to *Business Week* itself. At an editorial conference in the Poconos last year, he reminded the editors that "your paychecks are made out by McGraw-Hill, not *Business Week*," and stressed that anybody who didn't understand this didn't have any business staying around.

All of this, though, was mere words. To press the point home and demonstrate dramatically to *BW* recalcitrants his new power and determination, Jones decided to sack publisher Jim Randolph, the most visible separatist. Jones knew Harold disliked Randolph and regarded him as the prime cause of *BW*'s high-on-the-hog living. With *BW* enjoying big advertising gains, firing Randolph outright might have proved difficult to justify. Instead, in 1976 Jones deftly executed a classic ploy in corporate maneuvering: He "promoted" Randolph from *BW* publisher to a new job on the thirty-seventh floor as a Pubco group vice-president. Randolph, who strenuously resisted the move, was apparently led to believe he would remain in overall charge of *Business Week* while pursuing new acquisitions. He seemed to trust Jones, in part because Randolph had interceded and saved him when Jones himself some years earlier was in danger of being discharged by the company.

Randolph soon discovered that *Business Week*'s new publisher, R. B. "Bernie" Alexander was informally

reporting not to him but to Gordon Jones. And a \$70,000 venture fund to finance research into acquisition possibilities was eliminated by Jones. "Jim found out he was a general without an army," says a friend. "He became very confused. He couldn't figure out who his friends were." Last June, he found out who his friends weren't. Jones fired him.

Harold McGraw, meanwhile, turned the episode into a neat double play. Before Harold took over the company, Jim Randolph, to strengthen his political position, had formed a friendship with Harold's cousin Donald McGraw Jr. Though Donald, a group president at the company, often seemed more interested in riding and sailing, Randolph mistakenly saw him as the new chief executive. "Jim put his money on the wrong horse," says one company executive. But even after Harold took over, many felt Randolph's tie with Donald, who owns 622,000 shares of McGraw-Hill, would ensure his survival. At the same time Jones was dismissing Randolph, however, Harold told Donald his group-president job, which then included only responsibility for Standard & Poor's, was being eliminated and offered him a rather amorphous staff post. Rather than take a position that "was not up to my abilities as a businessman," says Donald, he decided to leave the company.

Donald, who is 52, is quite bitter about his cousin's behavior. So is his brother John, 47, who had vacated the post of chairman for an executive-vice-president job when Harold became president in 1974. Harold, says Donald, is on a "super ego trip. If I were in his job, I'd be doing it 180 degrees differently. He wants to be supreme allied commander with everybody reporting directly to him. His management structure is shocking." Asked whether perhaps Harold feels insecure and sought to eliminate the only potential challenger to his job by offering him a post Harold knew he wouldn't accept, Donald replies, quite forcefully, "You got it!" He notes pointedly that "I'm still a director of this company. I'm still in the wings."

Jim Randolph, Lew Young's closest friend and supporter at McGraw-Hill, was now out of the way—as was Donald, Randolph's own important backer. Students of McGraw-Hill politics were not surprised over what



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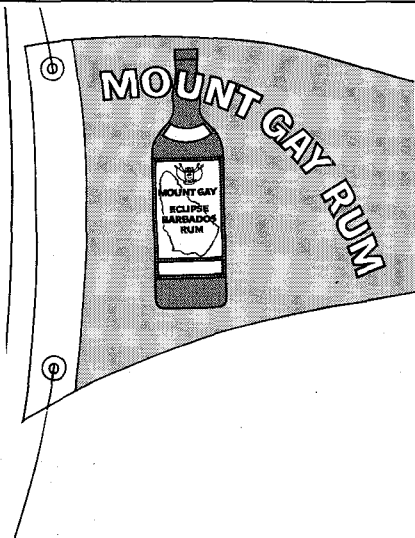
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"...A stern moralist, Young loves corpora- tions, capitalism, competitive markets..."

seemed to be the next target: Lewis Young.

To an outsider, Young would appear to have been invulnerable. Admittedly, *Business Week* has some serious editorial weaknesses. Young has little concern about text editing. The magazine's prose is generally leaden and its stories often rambling and poorly organized. *BW* lacks the stylish grace and flow of the best *Fortune* stories, the lively readability and punch of *Forbes*, or the conciseness and wit of Frederick Taylor's *Wall Street Journal*.

But *Business Week's* strengths, which are directly attributable to Young and the talented and knowledgeable staff he has assembled, are far more important. The almost overwhelming plethora of information and ideas it manages to assemble each week is indispensable to anyone in business or interested in business. Shaping the torrent of stories is Young's extremely perceptive, almost prescient, news sense. The magazine was among the first publications, for instance, to examine in detail the steel industry's recent problems or the growing world cartelization of commodities. It has done numerous hard-hitting stories on companies (such as Westinghouse's dreary performance compared with its arch rival, General Electric) and corporate practices (such as a report on the growing prevalence of business price fixing). Many major corporations, such as Westinghouse, First National Bank of Chicago, and Braniff Airways have withdrawn their advertising to protest *BW's* coverage.

McGraw-Hill's senior executives occasionally grumble about these losses. But to their credit, they seldom if ever interfere in *Business Week's* policies. It is certain, though, that if they did, they would meet stiff resistance from Lew Young. Young is so sensitive to possible advertiser influence on stories that not long ago he erected a "Chinese wall" on the thirty-ninth floor to separate the editorial staff from *BW's* advertising salesmen and forbade the former to speak to the latter, except socially, without his express permission.

In many ways, Lew Young is the ideal sort of person to be running a magazine for corporate managers. A mechanical-engineering graduate from Purdue and a stern, almost puritanical, moralist, he loves corporations, capitalism, and competitive markets. How-

ever, says senior editor William Wolman, "he loves the system so much he hates people who screw it up. He gets mad at people who run their companies badly or who try to do bad things like fixing prices."

While many executives wince at the magazine's criticisms, they read it because it articulates standards and beliefs that they may not always follow but know they ought to. And they read it because they sense they are being addressed by someone who is as interested in and excited about business as they are. "Lew never loses sight of the reader," says a member of Young's staff. "He understands what the reader wants because in many ways he is the reader."

Gordon Jones, though, seemed uninterested in Young's editorial abilities. Instead, he concentrated on something that he, Harold, and others on the forty-ninth floor could better appreciate and relate to: Young's failings as a business manager.

And, indeed, Lewis Young displays numerous unfortunate habits and tendencies, many of them common among great editors. He is a one-man show and hates to delegate authority, not even to the "den mothers," as the senior editors are called. He is often a tyrant and screams at employees. Says one overly harsh former editor, "He acts like a spoiled brat. When he doesn't get his way, he throws tantrums." For the editor of a communications medium, his ability to communicate with his staff is often abysmal. After being shouted at for several minutes, one staff member left Young's office totally confused as to what had upset him. Says one editor, "You have to learn to communicate with Lew on a kind of subliminal level."

Far more serious, in terms of forty-ninth floor priorities, is Young's open contempt for what he regards as the stingy budgets established for *Business Week*. The senior executives, Young complains, "have made my life misery with this kind of crap."

At a company known for its subtle, almost Asian politics, finally, Young's abrasive and unruly personality is regarded as extremely unsettling. Perhaps inevitably, Gordon Jones and Young have had a running feud for years. Once in Jim Randolph's office, according to a witness, they came close to blows and Young threatened to throw Jones out the window. From the time he took over Pubco, according to

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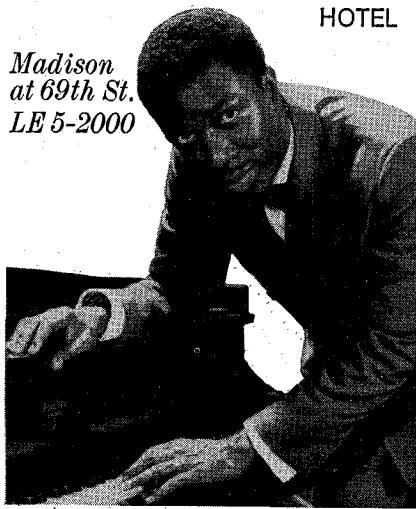


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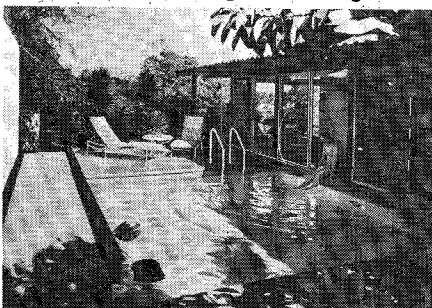
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“...‘When the time is right, Jones is going to get Young,’ says one former executive...”

Business Week staffers, Jones missed few opportunities to criticize Young openly, often in front of the editors. “He was always bad-mouthing Lew,” says one. “He was always complaining about what a terrible manager Lew was, how he didn’t know how to run an organization, how he could never stay within budget.”

It’s not known how Jones was planning to remove Lew Young (Jones now vehemently denies any such intention). Last June, shortly after Randolph and Donald McGraw had gone, Jones asked Young to decide which individuals at the company were qualified to be his successor so that the names might be entered in the company’s “management successor plan.” He then forced Young to attend a ten-week management course at Stanford to help him learn how to become a better manager. To many on the staff, it was the first step in a scheme to kick Young upstairs.

Whatever Jones had in mind, it is clear now that while Young was away at Stanford both Jones and Harold McGraw backed off from further moves. Several reasons are likely. Despite his managerial shortcomings, affection and support for Young among the staff are very strong, as Jones must have discovered in observing the tepid response to his criticisms of Young. (“Who cares if he doesn’t count the paper clips on time?” asks one writer. “At least he gets the magazine out on time every week.”) Perhaps because of his disinclination toward delegating authority, there was no one around to replace him. *BW*’s ostensible second in command was Paul Finney. Young, however, had restricted Finney almost totally to production matters, in part due to his active dislike for Finney, a feeling which, as frequent loud arguments between the two indicated, was mutual. But most editors and writers disliked Finney as much as Young did. Last summer, seeking a more hospitable environment, Finney left to become an executive editor of *Fortune*.

Removal of Young within a few months of Randolph, further, might have undermined internal and external confidence in McGraw-Hill’s new management, especially at a time when *Fortune* and other publications were increasing their competitive pressure and hiring away several of *BW*’s top editors and writers. The New York *Times*, with the promise of more by-

lines and more money, lured away Anthony Parisi, *BW*’s energy editor who had been responsible for the magazine’s numerous excellent energy articles. Other important defectors include Stephen Shepard and Peter Kilborn, both now at *Newsweek*. Ousting Young, Jones and Harold McGraw may well have concluded, might even have hurt the price of the stock.

Because of sagging staff morale and press reports of Young’s apparently tenuous status, Harold saw fit in July to meet with the staff and assure them he was “fully behind” Young, an assurance about which many of them remain skeptical. “When the time is right, Jones is going to get Lew,” says a former senior McGraw-Hill executive with close knowledge of company politics. “It may be a year from now. It may be two years. But Jones will do it.”

At the same meeting, Harold let slip a seemingly innocuous remark that has generated among the staff almost as much disquiet as the possible removal of Lew Young. In answering a question about editorial budgets and the amount of money McGraw-Hill planned to invest in the magazine, Harold acknowledged that he saw *Business Week* as “mature.”

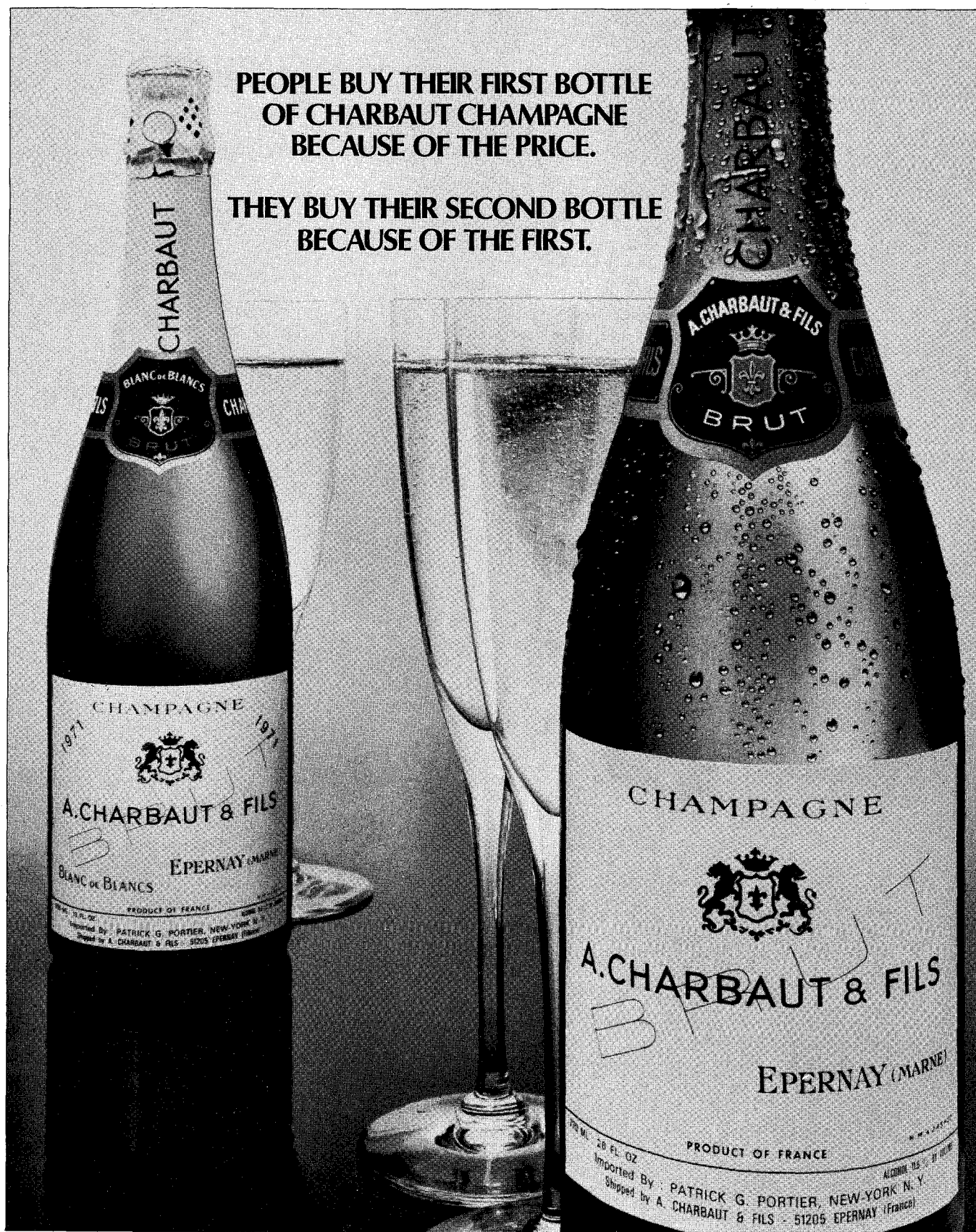
“Mature” has a very special meaning at McGraw-Hill. The company’s planners tend to subscribe to the view advanced by some consulting firms that products have distinct life cycles. When a product is young and growing, the proper strategy is to invest more money in it to spur further growth. Eventually, however, products become mature and approach their maximum potential. Though they are often still extremely profitable, the proper strategy is to avoid major investments in them and to use their profits to fund newer, “embryonic” products with superior growth prospects. One planning model used by the company described *Business Week* as a “cash cow” whose future is to be milked to nourish some of the company’s more deserving profit centers.

Harold McGraw concedes he sees *Business Week* as being “right at the top” of its growth cycle. But sensitive to suspicions about milking plans, he and others on the forty-ninth floor deny they intend to put the magazine out to pasture. They point out that they have increased *BW*’s budget.

But any fundamental change is unlikely. Asked about the fact that many

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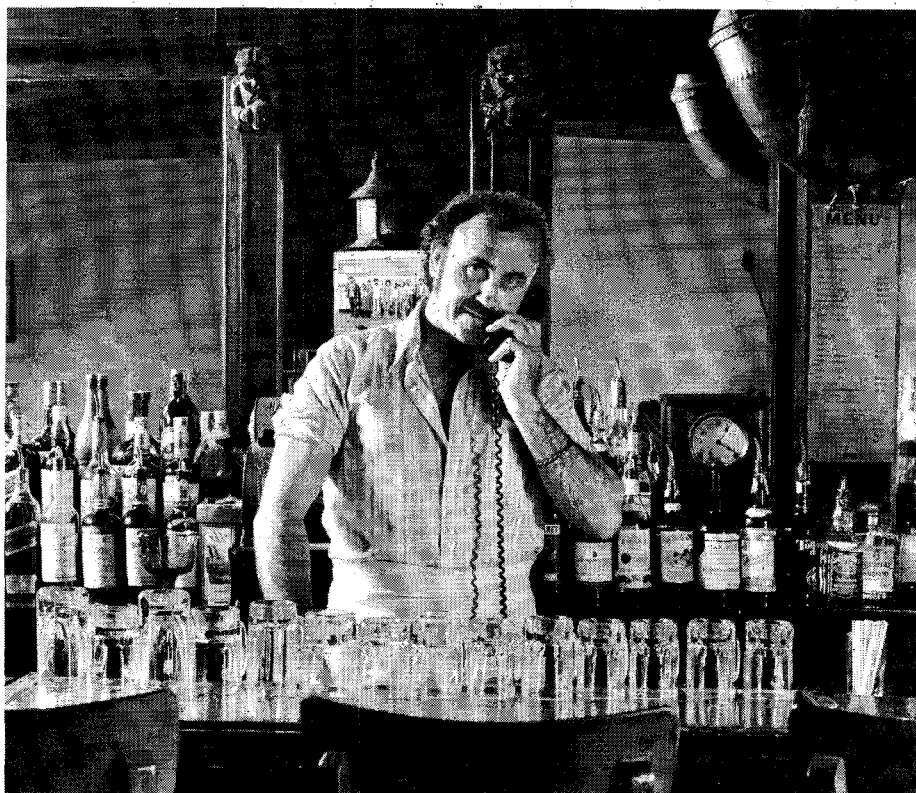


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But after only one bottle, people discovered something even more irresistible about Charbaut. The quality and taste.

We think you'll agree that Charbaut Brut is superior to even the most outrageously priced French champagne.

Try Charbaut. At only \$8.99, you'll think your first bottle is an excellent buy. And you'll think your second bottle is a steal.



Patrick Kenny, Proprietor, Kenny's Castaways, Bleeker St., N.Y.C.

Patrick Kenny listens to Bob Grant even after he's heard it all.

Whenever two New Yorkers get together you can count on at least three opinions. Because whether you own a restaurant, drive a cab, or merely have a lot of drive, New York is everybody's business.

One opinion, however, shared by many is that Bob Grant is a man worth listening to.

He's New York's most outspoken public defender as well as its severest critic. And he's concerned about the state our city is in. If you are too, simply call in, speak out, and he'll put it right on the line with you.

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publications have taken away some of the magazine's best editors with \$5,000 to \$10,000 raises, Gordon Jones responds, "We can't try to match any of these offers because it would undermine our whole compensation system. We want to maintain our integrity."

"One thing I bring to this job is dedication to cost control," says *Business Week* publisher Bernie Alexander sternly when asked about his plans for the magazine. "I'm not going to let them [the editors] go crazy. No way! I'll give them what they need. But I'm not going to be a patsy and give them everything they want." Alexander ironically boasts, however, "We've never lost an ad salesman to a competitive publication." The reason? The magazine's generous compensation system for salesmen, says Alexander.

Whether *Business Week* will continue to be the world's best business magazine in the face of sharply growing competition may ultimately require that McGraw-Hill regard it as more than just another of its 200 profit centers. At such publishing concerns as Time Inc. and the New York Times Company, where editorial quality is regarded as a major corporate raison d'être, investments that might not produce a commensurate financial return are often accepted as necessary to protect editorial quality. But even though McGraw-Hill has rolled up record profits over the past couple of years and has record cash reserves, staff members at *Business Week* are still doubtful that the thirty-seventh and forty-ninth floors, with their obsessive concern over the price of the stock, would ever make substantial sacrifices for *Business Week*. Some subsidies may now become necessary because the magazine business is not quite so bountiful as it once was. *Business Week's* revitalized competitors—including the new bimonthly *Fortune*—may soon begin seriously eating into *BW's* hefty ad revenues.

And they are equally dubious that the senior executives, despite public expressions of regard, will ever see Lewis Young as anything more than an aberration from the company's executive profiles, a nuisance to be expunged when the time is right. "They don't know what they have," says one *BW* editor. "They don't know how good *Business Week* is. They don't know how good Lew Young is. And they don't understand that a magazine is a very fragile mechanism. What scares me is that I really think they could throw Lew out and take more money away from *Business Week* and somehow believe that they were really ahead of the game."



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Smart, but not smart alecks: At Hunter College Elementary (inset), Linda Waldman's 2-3 class volunteers to do some baking.

School for Whiz Kids

By Pat McNees Mancini

"... 'He was reading two years above grade level,' said the mother of a Hunter Elementary sixth-grader, 'and I was unhappy!'..."

If your child is elementary-school age and very bright, you're sure to hear the rumors about Hunter College Elementary School. You'll hear it's a school for whiz kids, that it's located somewhere on the East Side, and that a few lucky, carefully selected children are bused there free each day. (This is the kind of busing supporters of neighborhood schools don't mind.)

Nobody seems to know exactly how the kids are chosen (Jeanie, who still can't spell, got in; Jonathan, who can do square roots, didn't) or even what goes on there. But every year hundreds of parents pay \$40 to have their child tested for a spot in what is, for most of them, a mystery school.

And no wonder. If your child is accepted, you know for sure he or she is

an ace. Children admitted at each grade level are chosen from a pool of kids who have gotten the *top score* on intelligence tests: 159-plus for younger nursery children, 155-plus for older kids. (On the tests, 110-19 is "bright normal," 120-29, "superior," and 130 and above, "very superior.")

Do all these scores in the 150s seem statistically improbable? "It's crazy," says Bernard Miller, Hunter's director of campus schools, "but it's true. In the city of New York there are more bright children in a concentrated area than anywhere else I've seen."

Liberal parents who are against private schools because "they're elitist" don't feel so guilty about sending their kids to Hunter, because, while it is selective, it is a *public* school, selective

across social and economic lines. Of the 423 elementary-school children, 27 percent are black, 6 percent are Oriental, 5 percent are Hispanic, and the rest are "other." More than a third of the teachers are black. Said one mother waiting outside a nursery class the first day of school, "Hunter seems to have everything. It's academically strong, it's balanced, it's free, there's free busing—the only thing wrong is that we'd prefer a neighborhood school."

What distinguishes Hunter from any other first-rate or innovative school? Does it encourage superiority complexes in its students, isolate them from their less gifted peers? Is it worth all the fuss, all the competition to get in? (Only one applicant in sixteen makes it.) So much (*Continued on page 76*)

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If, for example, you're writing a blunt letter to the phone company--no-nonsense and to-the-point--a straightforward pica face like this may be called for.

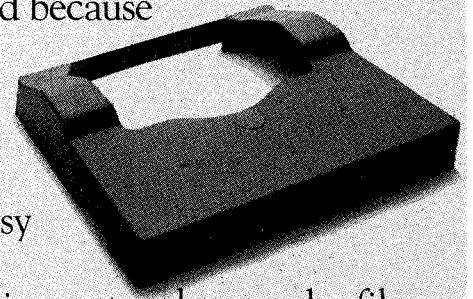
On the other hand, if you're writing a letter of eternal love to the young man or woman you met at last week's game, you may desire a type style with a bit more warmth and affection, such as this graceful script.

In fact no matter what you're trying to say, one of our ten different faces will help you say it even better.

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This odd-looking object is one of the Lexikon 82's interchangeable ribbon

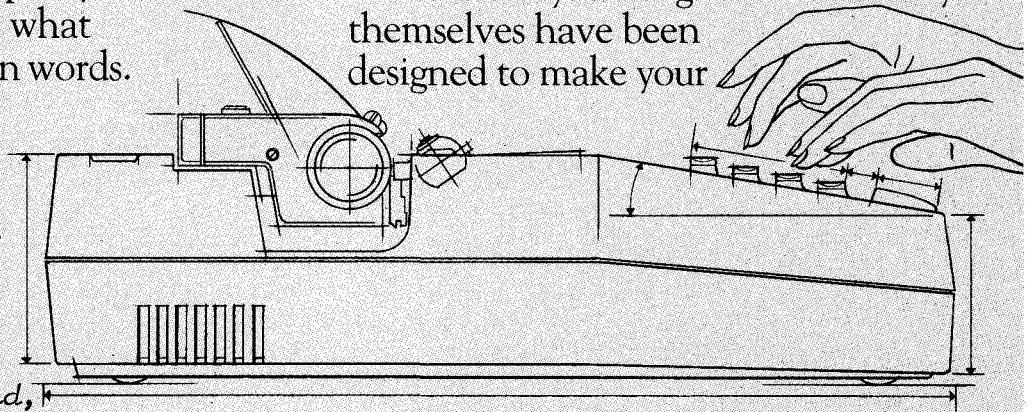
cartridges. They're available in five different colors. Can be changed in seconds. And because your fingers never touch the ribbon, you're never left with messy hands.



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THE HOME TYPEWRITER THAT MAKES YOUR FINGERS FEEL MORE AT HOME.

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But, of course, the only way you'll be convinced of all this is to visit an Olivetti dealer (he's in the Yellow Pages).

The Lexikon 82 may look like it belongs in a museum, but once you use one you'll know that the place it really belongs is in your home.

olivetti

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But Few Are Chosen: Getting Into Hunter Elementary

Although Hunter High School accepts students from all five boroughs, Hunter Elementary students must live in Manhattan. Of the 2,000 to 3,000 parents who inquired about admissions for 1977-78, over 1,000 followed through, undiscouraged by a \$40 testing fee and director Bernard Miller's letter indicating how few children are accepted. For September, 1977, Hunter accepted 61 children: 36 at nursery level, 8 for kindergarten, 10 for first grade, 3 for second grade, 2 each for third and fourth grades. No new children are accepted at the fifth- and sixth-grade levels.

Admissions are based almost entirely on intelligence tests administered by two outside testing agencies, the National Training and Evaluation Center and the Educational Records Bureau. (Testing psychologists prefer the term "oral aptitude test" to "intelligence test.") The fee for either the NTEC or the ERB test is \$40.

For children up to the age of three years, ten months, and fifteen days, NTEC administers the Stanford-Binet test, which measures vocabulary skills and social awareness and tends to emphasize verbal-intellectual skills. It is the most widely used standardized, individually administered I.Q. test with high validity when used with young children. For children three years, ten months, and sixteen days old or older, NTEC administers the Wechsler Intelligence Scales, which includes a battery of performance tasks that put a greater emphasis on motor-visual skills than the Stanford-Binet test does. A child who is intellectually bright but hasn't kept up physiologically could be at a disadvantage on a test like this and might do better on the Stanford-Binet.

The top score on a Wechsler test is 155 and on Stanford-Binet, 159-161, though some kids may go over the top. (The scores of 180 that you sometimes hear about are usually paper-and-pencil group tests that predate 1972, when the Stanford-Binet

scoring was revised downward to come into line with Wechsler scores.) There is no official score for "genius"; as Victor Toledo of NTEC explains, the term should be reserved to describe *productivity*, not potential.

Final selection of students is based largely on the test report, which profiles the child's behavior in the test situation. The school makes its final selections from the pool of top scorers. The number of kids making top scores keeps going up—a fact that puzzles some teachers. (If two kids score the same and the test profile indicates that one child has been coached by enterprising parents, that child will not be accepted.)

To select the 8 kindergarteners for whom there were openings from the 40 who got top scores on their tests, Dr. Miller gave the test reports and all available correspondence, including parent questionnaires, to a committee of kindergarten teachers.

What is considered? Said one committee member, "For one thing, the school doesn't have facilities for kids with psychological problems. We look for a child who doesn't need to be coaxed, who is self-motivated and will get the most out of school. If the report says he got bored with a task, I'll reject him. We look for kids with long attention spans, who are very verbal, who grasp things easily. Sometimes you have to read between the lines—like, if the report says the kid was extremely outgoing, he may have been tearing the place apart. We won't take a kid if his parents had to be present for the test. And we definitely favor minorities." Pity the parents of a shy prodigy like Rose, who, her mom reported, "crawled right under the table and wouldn't come out."

Applications and enrollment are heaviest at the nursery level, for which children are eligible at age 3.6. There are fewer openings in higher grades, but also fewer applicants; once children are happily enrolled

elsewhere their parents are likely to keep them there. Statistically, it is probably worth \$40 to take a crack at getting your child in in the second, third, or fourth grade, particularly if you are sure of glowing recommendations from school professionals. Children in the upper grades are often accepted on the strength of letters indicating that their schools are not equipped to serve their needs.

Selections are affected by race and nationality, but not by sex. Hunter has a commitment at the *nursery* level to seek out children from disadvantaged environments. This year, about 25 percent of the nursery admissions were selected from a separate testing pool of children recommended from 135 Head Start and day-care programs funded by the Agency for Child Development.

From the start, Hunter Elementary has been coed. This year there are more girls than boys at Hunter Elementary; some years there are more boys. Contrast this with Hunter High, where, since it became coeducational in 1974, more boys have entered than girls. Dr. Miller explains: "That is because of the math component in the testing. Our society has conditioned people to think of this as male territory. Walk into any advanced math or physics class in the city and you will see five boys to every girl; walk into any advanced language class and the reverse will be true." At Hunter Elementary, though, the girls do as well in math and science as the boys.

For enrollment in *September, 1978*, the period for filing applications is *from September 1 through November 23, 1977*. To apply, contact Dr. Bernard S. Miller, Director of Campus Schools, 94th Street and Park Avenue, New York, New York 10028. If your child is also testing for private schools, ask if they will accept the NTEC report; if they won't, ask Hunter to assign you to ERB. Testing goes on through January; decisions are mailed out in mid-April. —P.M.

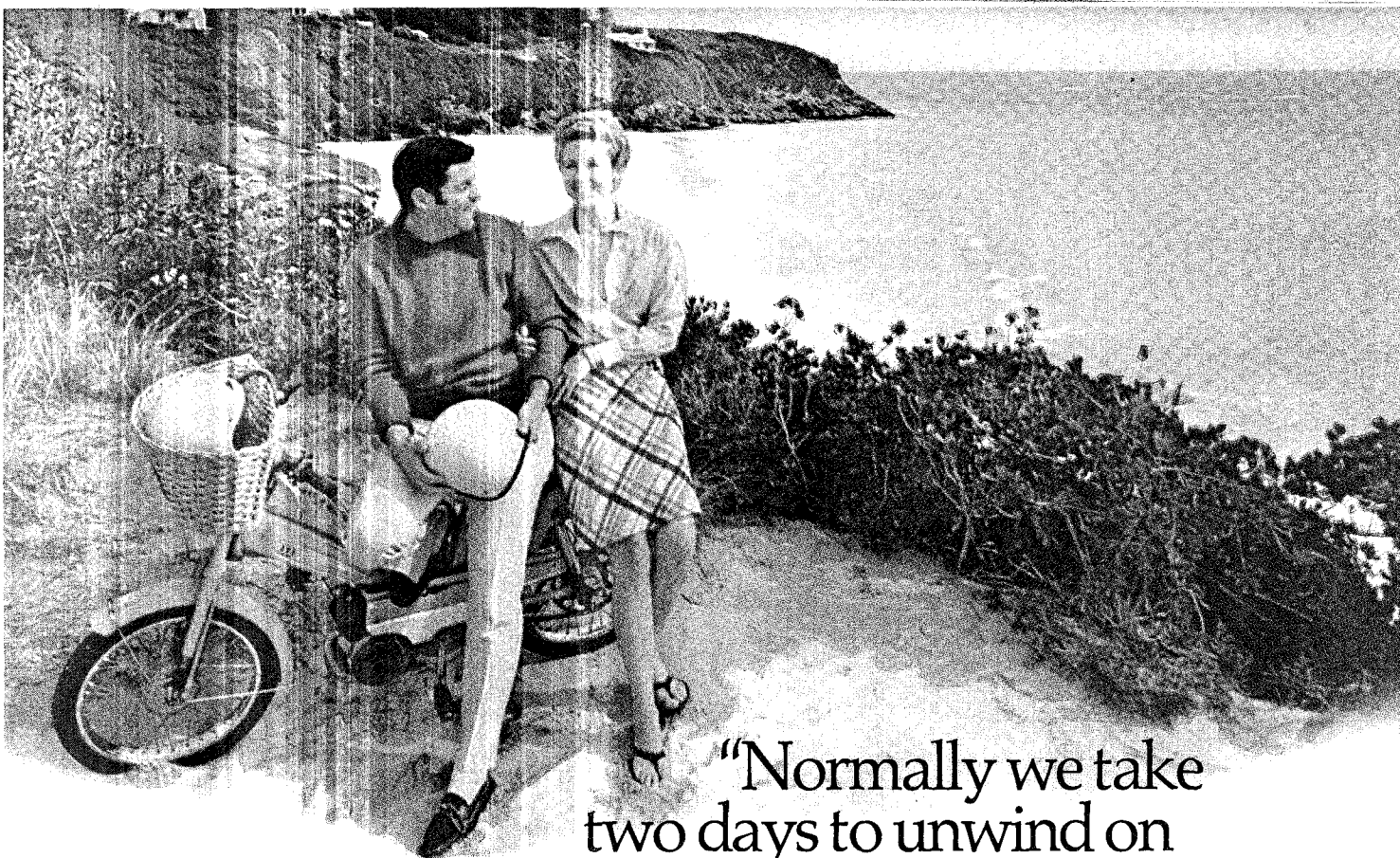
(Continued from page 73) information circulates about the school that I was glad for the chance to visit Hunter in the spring and the fall to find out how the select few are chosen, and what they get from the school.

Hunter Elementary was established in the early 1900s as a laboratory school in which Hunter College stu-

dents could try out new teaching methods. Though it's a public school, it answers to the Board of Higher Education and thus has been able to avoid many of the problems faced by regular public schools. For about 25 years it has specialized in teaching gifted children; until recently it was largely a white-middle-class institution. In 1965, under pressure to integrate,

Hunter changed its admission procedures so that the school population would reflect the makeup of the city as a whole. (See the box above.)

Until the spring of this year, Hunter operated out of leased spaces, the last of which was a midtown loft which everyone loved but which cost several thousand dollars a month to rent. Now both the elementary school and Hun-



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When I brought out the bottle of Great Western Dutchess Rhine, one of my favorite white wines, a look of concern crossed Dickie Ferguson's face. "I'm terribly sorry, old boy," he said. "I had no idea things were going so badly for you on The Street."

Dickie has practically cornered the market on wine snobbery. So when he spotted New York State on my bottle, he positively glowed with disdain. "Instead of making your nasty little cracks, you might try the wine," I suggested. He savored it for a long moment, looked startled, then spoke. "Exceedingly drinkable, my good man. Fragrant. Rather voluptuous. Not unlike a wine I chanced on in Wiesbaden in the summer of '73."

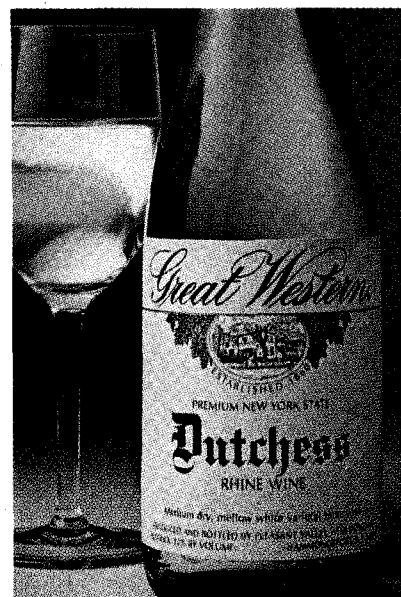
With just a soupcon of triumph in my voice, I informed him that Great Western Rhine Wine comes primarily from the costly, rare and much revered Dutchess grape — grown mainly on America's East Coast. "Certainly news to me," Dickie said. I added that special growing conditions of New York State's Finger Lakes were strikingly similar to the Rheingau and other celebrated wine-growing regions of Germany. (I love knowing something about wine that Dickie doesn't know.)

Dickie's frugal spirit was buoyed by the price — under \$3. Later he pumped me for inside information about one of my companies. I told him nothing.

One tip a day is more than Dickie deserves.

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“...‘Ever have trouble keeping up with the kids?’ I ask. ‘Oh, yeah,’ says the teacher...”

ter High (also a school for the gifted) are at home in a four-story fortresslike structure at 94th Street and Park Avenue. Many teachers hate the building's prisonlike qualities, including an inadequate air-conditioning system that makes many rooms stifling, but the children seem to think of it as a castle. Working evenings and weekends, parents and staff hammered and painted, building play areas and climbing lofts; in a few weeks they had the new quarters looking festive, finished, and well equipped. There's plenty of space, and among the amenities are a gymnasium, a 5,000-book library, and kilns and woodworking facilities.

Now that the elementary school and the high school are under one roof, Hunter is regarded as a nursery-through-twelfth-grade school for those who enter as small children. I had been told that some who enter Hunter Elementary simply fizzle out by the time they are old enough for Hunter High, which kids enter in seventh grade after testing for it in the sixth. I asked Dr. Miller about that: Is it true that some children test well but perform poorly? “At the high school level, rarely,” he said. “If kids this age don't do well, it is almost without exception because of emotional problems that make it difficult for them to study. On the elementary level, it's a different question. The testing we do at the age of three or four is by no means foolproof. As the years move along, the initial estimates will change. We use I.Q. scores because we have to have a way to select from all of these applicants, but there is a desperate need for a more sophisticated measuring instrument than we now have.”

Even so, says Hunter Elementary's principal, Dr. Stanley Seidman, “it's the rare child who is dropped. Perhaps a handful of children each year are asked to leave, mainly because they are unable to maintain the academic level. If a child here is reading at grade level, that is considered below standard.” (At least a year above grade level is the standard.) Children are aware from early on that they are expected to produce.

To some extent, these kids provide their own pressure—they're a highly motivated group. But pressure to achieve may also come from parents trying to satisfy their own unmet needs through their children. When such parents ask Dr. Seidman, “How do I know if my child is working up to

capacity?” he has this answer: “It is important to remember that ‘working up to capacity’ is something that very few adults do, and that a child needs time for childhood.”

The school's recognition of this need is evident in nursery through first grade, where there are a warmth and a playfulness which diminish as the grades advance. I was less surprised at the solemnity of the upper-class rooms than I was at the high spirits in the lower grades. Outside one kindergarten classroom, four children on a climbing loft were drawing cats. “This is not very realistic,” one little boy offered critically, but the conversation didn't stay sober—the kids, like any kids, began crawling around and meowing. In the homey play area in the front of the building, a “monster” chased shrieking children in and around a playhouse ingeniously constructed by parents from cardboard cylinders.

The teachers clearly are willing to do a lot of extra preparation to produce the air of playful productivity I found in the primary classrooms. Darlene Freeman's K-1 classroom (kindergarten and first grade) is neatly divided by low partitions into specialized work-and-play areas, with space for costume changing, puppets, woodworking, reading, blocks, and listening to records with earphones—with the ubiquitous loft-box in the corridor as a hideaway for quiet reading or fantasy. During the days, Ms. Freeman gives her twenty students short lessons on subjects like vowels, plant life, and weights and measures, and then divides the class into small groups to work on projects. Children at Hunter are obviously a joy for teachers to work with—they are selected to be! They concentrate, they cooperate, they react, they verbalize, they are more likely to seek center stage—yet they are lovable. They are smart, but as I watch Ms. Freeman's class, I am pleased to see they aren't smart alecks.

In “group,” Adam Clayton Powell IV has brought an elaborate model of the George Washington Bridge, and the children discuss seriously how he assembled it and where you can buy the kit. Here, as elsewhere, there is a clear sense of bright children bouncing ideas off each other.

“Ever have trouble keeping up with them?” I ask their teacher.

“Oh, yeah,” Darlene Freeman says, “but when that happens I try to get a specialist. We were doing a unit on the

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body, and the kids asked a lot of questions about blood, so I asked my friend who's a hematologist to come in, and they studied their blood under a microscope."

Even these days, even in the face of school-budget cuts, Hunter has been able to retain full-time specialists in art, music, shop, physical education, and foreign languages. From nursery through third grade all of the children study Spanish; from fourth through sixth, French. In general, say the teachers, these kids show an earlier and deeper involvement in research and special projects than their regular-public-school counterparts.

Still, as one Hunter alumna told me, in some ways things are the same as in regular schools. "You have the same proportion of kids who go to the head of the class and the same proportion who are always confused, with the rest in the middle. The whole process is just advanced a few notches." Family grouping—placing children from two or three grades in one classroom—allows the staff to place, say, a socially "mature" second-grader with a socially "immature" third-grader. This is one aspect of the modified "open corridor" concept that operates at Hunter Elementary, especially in the lower grades, where classes overflow into the hallways and children are free to move about. Dr. Seidman encourages the teachers to teach in the style that suits them best, which also allows the children more options. Some need structure, and some can't tolerate it.

How Brilliant Are They?

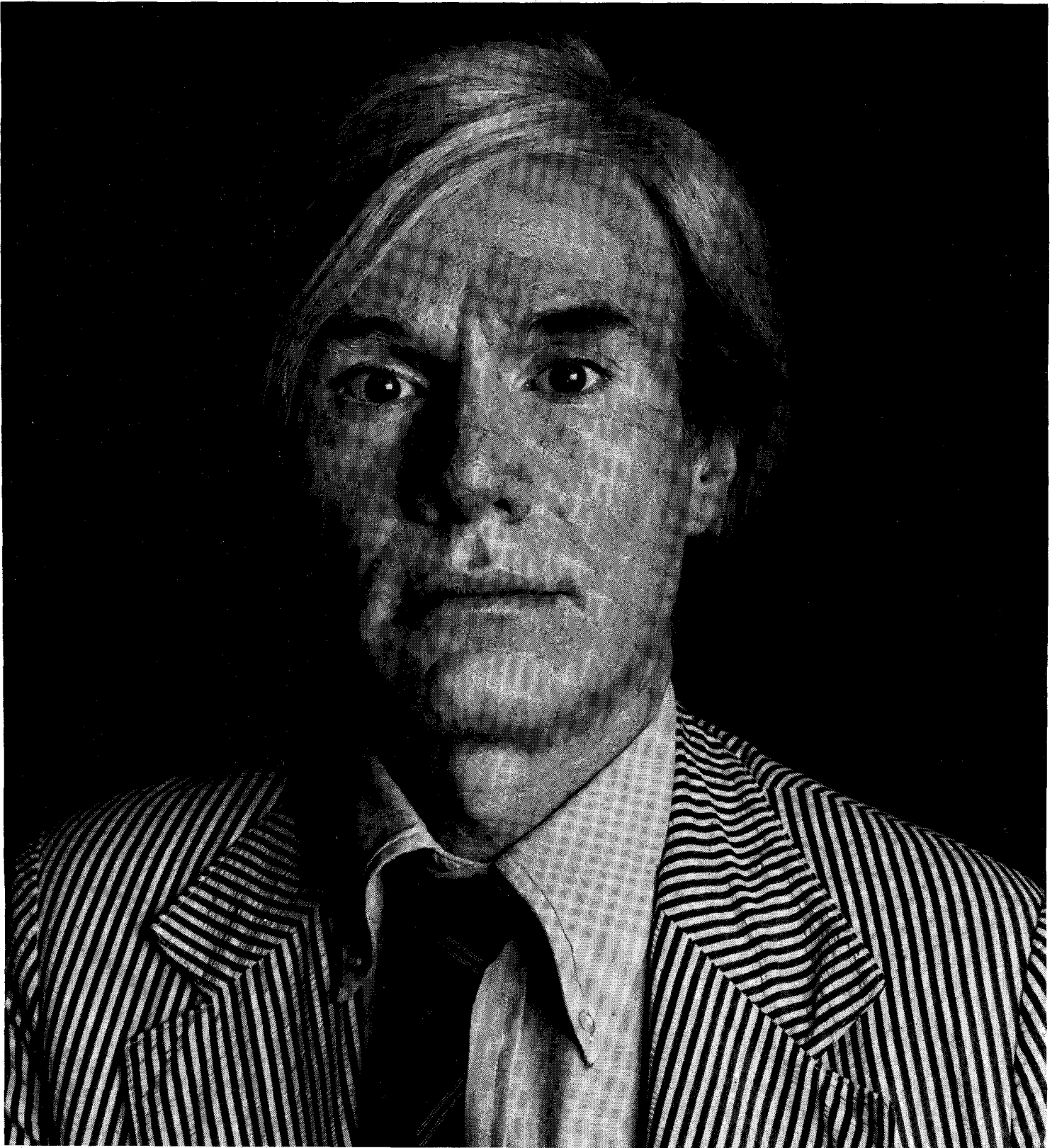
When you visit a school like this you look for dazzling achievement. What you'll find is children like Rahul Hamid, who last year was reading simplified versions of *Oedipus Rex* and *King Lear* and *Macbeth* and telling his first-grade class about them. (This year he's doing an independent study project on the Elizabethan period.) You'll also find kids who go into second grade without having mastered the most basic skills in reading and arithmetic.

"Look," says Linda Waldman, who teaches a 2-3 class, "we have some kids who don't read in the second grade; I.Q. doesn't necessarily correlate with reading ability. Reading is a skill, and in second grade some gifted kids don't have it, especially if they have problems with image reversal."

By the second grade, playtime is over. Gone are midmorning snacks, show-and-tell, and water play. Emily Gross reports that every day she has to write, do math, and work in her notebook, with weekly contracts which keep her learning at her own speed—but learning. "Second grade, boy, that's

“No gossip.”

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"... 'Giftedness can diminish in a sterile environment,' warns Hunter's principal ..."

a lot of work. It's not as much fun." But her parents sense that behind her complaint is a certain pride that she is in the big time now.

Children in another 2-3 class tell me that they hate to get up so early (Varsity buses start picking kids up at 7:45 A.M.) and a few complain that there's too much work. They are obviously working at different levels. As one child struggles with "65 means 5 ones and — tens," eight-year-old David Parichy quickly writes "6" and breezes through the next three pages of his workbook. "This is the easy stuff," he says. David says he hates school and would rather stay home and draw airplanes, following the models in *Jane's Pocket Book of Airships*. When the teacher announces free reading, he takes out a copy of 2001: *A Space Odyssey*. Astonished, I ask what he read before that. *Airport*. And before that? *Benji*.

The school shifts gears in grades five and six. Classes become more traditional, the work load increases, students sit still for longer stretches, working less on their own and more as a group, with the teacher instructing them at the front of the room.

"They don't prepare you for the jump from fourth to fifth," said Geoffrey Allen, a seventh-grader at Hunter High who graduated from the elementary school. "In the fifth grade, they really crack down: 'You're a grown-up now. Next year you're a sixth-grader.' If you're already not doing well, you're in a double bind. I had a real problem with basic math functions. One day I'd get something right in multiplication and the next day I'd get it wrong. I think the teachers meant well, and supposedly kids and teachers are on the same side. But ask any kid and they'll tell you they're in different camps. It's like the Arabs and Israelis during a war—do you ever see them shaking hands?"

Last year, on citywide achievement tests administered to public- and private-school students, Hunter third-graders scored, as a group, in the ninety-second percentile in reading and the ninety-fourth percentile in math. Sixth-graders scored, as a group, in the ninety-tenth percentile in both areas.

For sixth-graders in other schools, to be eligible to test for Hunter High is itself an honor—students must be doing at least ninth-grade work in reading and math. Children from Hunter Elementary are *expected* to be eligible,

and one parent whose sixth-grader almost didn't make it was bitter about the experience: "The whole last year was rough. His reading was 'only' on eighth-grade level; it should have been ninth. Here I was, unhappy that he was reading two years above grade level! He felt the pressure too. If he couldn't do his homework, he would shut himself up in his room for hours and cry and cry—not just a few tears, but breaking down." One might question the wisdom of putting so much pressure on one so young, but many of the children are philosophical about it. Said one, "I hate school, of course, but I've learned how to deal with work at Hunter."

Last January, all 36 Hunter sixth-graders satisfied expectations by earning the right to test for Hunter High, which is far tougher to get into than the elementary school. Thirty-four of them took the exam. According to Dr. Miller, they all scored within the top 15 percent. Nine of them were admitted to the high school "on score" (by ranking among the top scorers); the rest were admitted as special-admissions students because they scored well enough to indicate they would be able to keep up academically.

Many students resent this favoritism, and some take it as evidence that Hunter Elementary isn't all it's cracked up to be. Still, considering that those admitted "on score" are the top one half of 1 percent of stiff competitors from all the boroughs, Hunter kids don't do badly at all.

"The whole process is absurd," says Dr. Miller. "Out of 3,354 applicants to the high school for 1977-78, 260 were admitted. Children admitted into Hunter's seventh grade are doing at least ninth-grade work [the average seventh-grader there performs at eleventh-grade level], which means, really, that they are doing well enough to get into the City University. I assure you that the next 500, maybe more, are doing just as well, but we have a limit. Schools all over the city should see to it that these children are provided with academically stimulating work."

Of the 1,140 students in the high school this year, 38 percent are from Manhattan, 18 percent from the Bronx, 19 percent from Brooklyn, 23 percent from Queens, and 2 percent from Staten Island.

I asked Dr. Miller if the school had changed much since it went coed in 1974, after several parents sued suc-

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cessfully for their sons' right to attend. "No doubt about it. When it was an all-girls school, the girls would stand up to be counted. They felt free to be assertive, to challenge the thinking of others in the room, to assume leadership. Now the girls all too often hide their brightness. As I see it, we have to educate the boys to see that they use a type of force that isn't fair, and educate the girls not to accept the thinking that they have to be supportive of a man instead of being a human being on their own. It's not a change I expect to see in my lifetime."

Staying Ahead of the Kids

Do you have to be gifted to teach the gifted? Most of the Hunter staff seem to agree that what a teacher there needs is not so much the intelligence to keep ahead of the children ("After all," said one veteran, "we are more experienced, we know more about life; they are just children") as the energy and commitment to stay on top of each child's special interests. "Maybe not all teachers have to be gifted," the veteran told me, "but there has to be a willingness to learn in areas you haven't explored before. You can't help a child ask provocative questions if you don't know anything about the subject."

Teachers at Hunter are encouraged, though not required, to take courses and workshops on how to deal with gifted children. Says Linda Waldman, who studied psychology and math at UCLA and took an M.A. in early-childhood education at Hunter College: "You need to be able to get kids to think on a higher level. It's the difference, say, between getting the facts of a story right and reading between the lines. At the next level, I hope they'll be able to use what they're learning to create new things. Not just 'How do planes work?' but 'How do you make a better plane?' What they can create in the future is the end goal—it's what gifted children are all about."

Accomplishment is what gifted children are all about. I wondered if, in later life, Hunter Elementary kids fulfill their early promise. A poll of the teachers brought forth the names of some alumni: physicist Robert Jastrow, director of the Goddard Institute for Space Studies, formerly chairman of NASA's lunar exploration working group, and author of trade books and textbooks on astronomy; writers D. Keith Mano and Andrew Tobias; actresses Geraldine Brooks and Lesley Ann Warren; Lawrence Cremin, president of Columbia Teachers College; operatic stage director Ian Strasfogel; current mayoral candidate Roy Goodman. There is, unfortunately, no sys-

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tematic way to find out what Hunter kids have accomplished in later life; the elementary school has never had the funds to do follow-up studies of its graduates.

As for the teachers, specific academic credentials are apparently less important than the unofficial but obvious expectation that faculty members will put a lot of time and effort into their work. Teachers do, however, need to have a master's degree before they're eligible for tenure.

"We hire cheap," says Dr. Miller. "We have so low a budget that we hire very young teachers—cheap, but with promise. Teachers who will develop." Indeed, new staffers are often selected from among the student teachers who train in the school, unofficially increasing the staff-pupil ratio.

How is it that Hunter has so much freedom to choose its faculty? What about seniority and bumping and the United Federation of Teachers?

Because Hunter is not part of the regular public-school system, it deals neither with Albert Shanker nor with the Board of Education. Hunter teachers get the same pay as teachers in other schools, but they do not belong to the UFT, although some are members of the City University union, and the school observes City University tenure rules. As part of District 75 (Special Education), Hunter takes the same budget cuts as other schools but has more freedom in how to take them. Last year, instead of cutting back on teaching staff, Hunter eliminated a secretary and substitutes (parents or other teachers fill in) and gave up all money for books and supplies. Seidman relies on the parents to raise the \$12,000 to \$15,000 needed for books and supplies. The class size keeps going up but is still smaller than the "contract maximum"—32—typical in most public schools. There are 18 to 22 kids in the nursery-kindergarten classes, 20 to 28 in grades one to three, and 25 to 28 in grades four to six.

Do the kids learn arrogance?

Commuting to school makes after-school socializing more difficult, though some children say they have too much homework for that anyway. Indeed, parents of some gifted children don't bother with Hunter because they prefer neighborhood schools, not only for safety and convenience but because the local school is a more natural part of a child's social world.

It is on this point that one of the teachers at Hunter sees the chief weakness of a school for the intellectually elite. "There should be no need for Hunter. If we reduced class size in the public schools to fifteen, so a teacher

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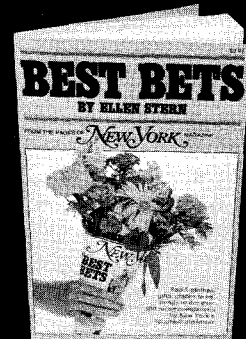
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could know and deal with his kids, teachers should be able to teach the whole spectrum of academic ability. I have 27 leaders in this classroom and no followers. We're not training these leaders to deal with the people they're going to be dealing with in real life." There are those who doubt whether such an early sense of privilege is healthy for children (never mind how unhealthy it may be for the unchosen). One parent whose child loved Hunter and profited from it nevertheless expressed horror at the selection process and the competitiveness it encourages: "It's so elitist; it favors the only child, the firstborn, the child of rich or sophisticated parents. It reinforces the St. Matthew effect: 'To him that has, it shall be given.'"

According to James Coleman, in his important study *Equality of Educational Opportunity*, there is no evidence that putting bright children in classes with slower children holds the bright children back. But to many, common sense alone suggests that in regular classrooms bright kids will not get the stimulation, the competition, that keep their minds racing ahead. The parent of one bright child, herself gifted, recalled how things are geared to the average child: "I was bored out of my skull. Only now have I started to learn what I could have learned then."

Seidman says some parents fear that in a special school a child will develop feelings of superiority, or be punished outside the school by those who aren't part of the special group. Rather, he says, Hunter students benefit in several ways: The content is more likely to be relevant to their interests and abilities; the teachers are more responsive to their needs; the other children are closer to them in ability—decreasing the chance of their being arrogant. More important, the curriculum is enriched. "Giftedness can diminish, and outward evidence of giftedness can disappear, in a sterile environment," he advises parents.

Hunter Elementary's existence has been touch and go as its basic premise has gone in and out of favor, but Dr. Miller now sees a favorable shift in attitudes. "In the 1950s and 1960s there were strong feelings against special programs for the gifted. The attitude was, if you see a child whose head is above the rest, you knock it down. Really, very little is done in our society to stimulate bright students. One sign of this is that in the U.S. Office of Education, the Office of the Gifted and Talented—fairly new and with a very small budget—is part of the Bureau of Education for the Handicapped."

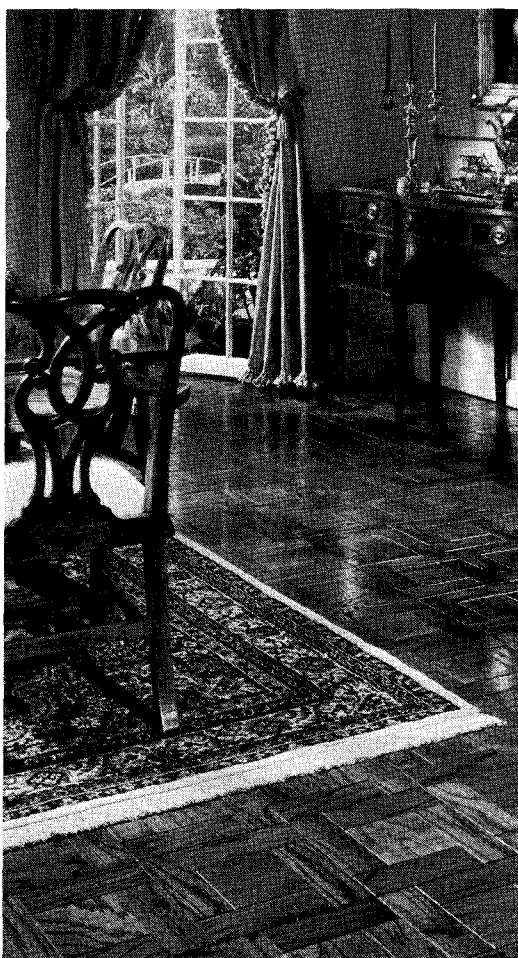
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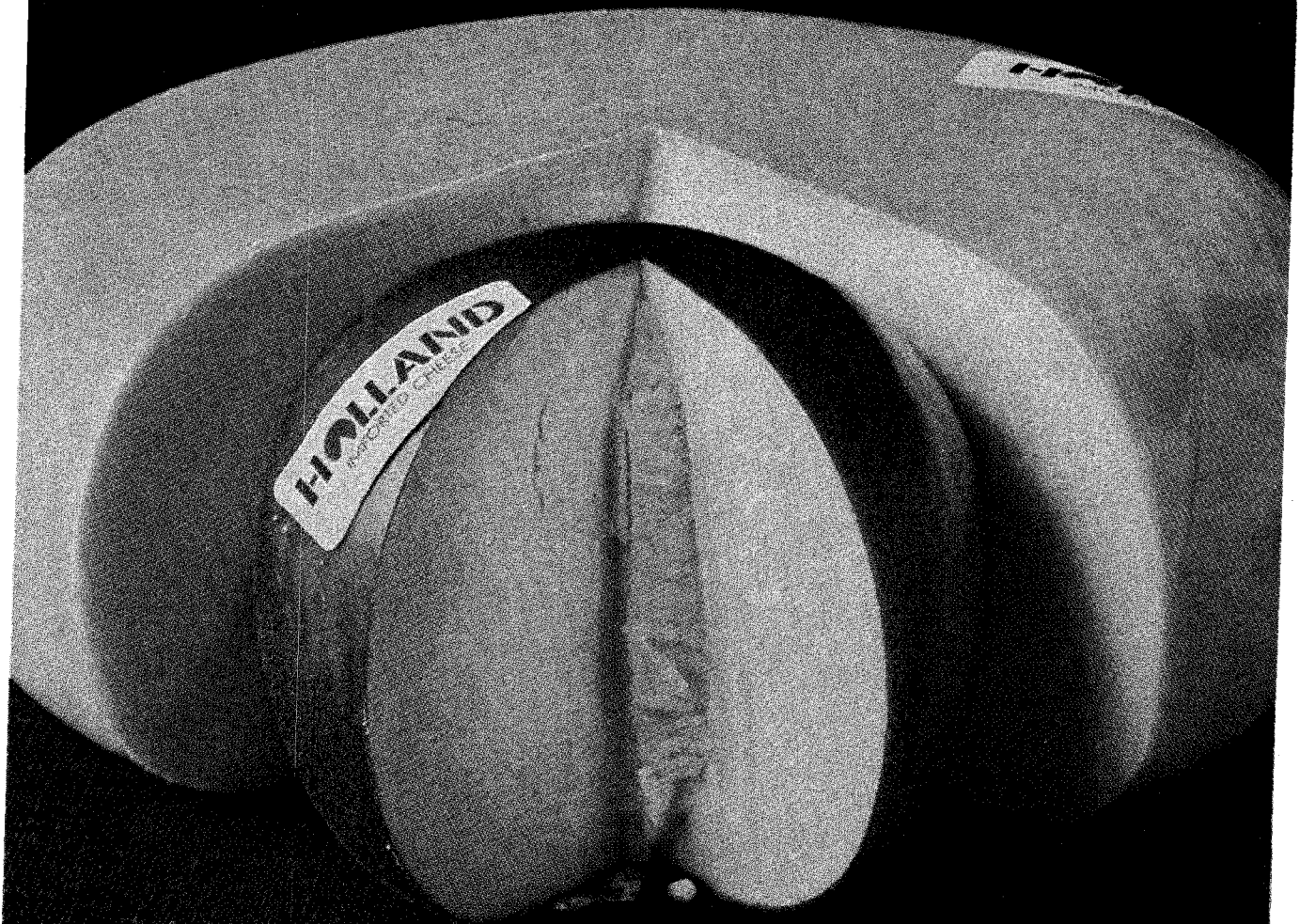
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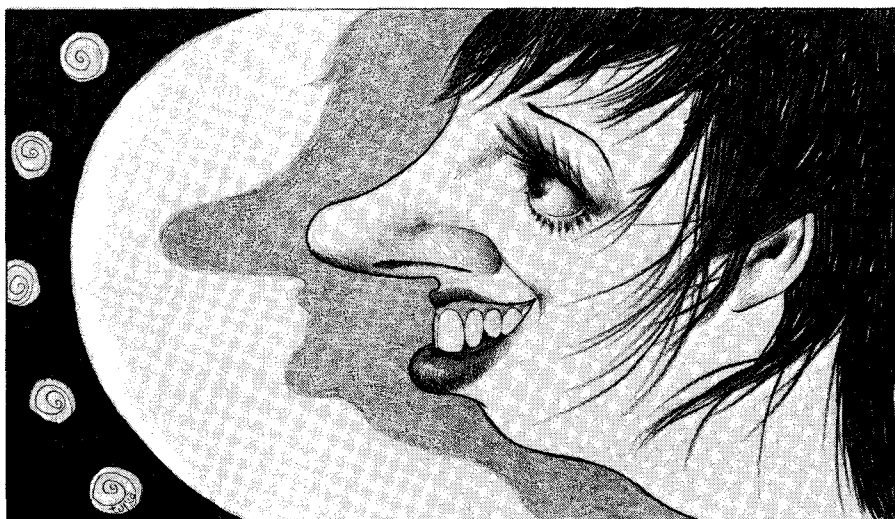
"...I firmly believe that the few touches of invention and grace that strayed into *The Act* are attributable to Gower Champion..."

Imagine the incestuous marriage of TV and Las Vegas and, next, their idiotic progeny; you now have a perfect picture of *The Act*. If ever a supposed Broadway musical looked like a cross between a less than spectacular television spectacular and a dry-as-dust show at the Sands or the Desert Inn, this vulgar concoction, which comes to us burdened with disastrous out-of-town reviews, is it. After two dropped titles and one dropped director, after all kinds of cuts and redesigned costumes, *The Act* is here, and as welcome as an act of God—say, a drought or a hurricane.

Let us start with its main—almost its only—selling point: Liza Minnelli. I always thought Miss Minnelli's face deserving—of first prize in the beagle category. Less aphoristically speaking, it is a face going off in three directions simultaneously: the nose always en route to becoming a trunk, blubber lips unable to resist the pull of gravity, and a chin trying its damndest to withdraw into the neck, apparently to avoid responsibility for what goes on above it. It is, like any face, one that could be redeemed by genuine talent, but Miss Minnelli has only brashness, pathos, and energy.

The brashness is of the manic variety, a mask for insecurity, self-doubt, hollowiness; as such, it appeals to all fellow sufferers of inferiority feelings, deserved or not. The pathos consists of playing the waif, the lonesome offspring of famous and otherwise occupied parents; of being, when the time comes, an octogenarian orphan. The energy consists of belting out songs in the way inherited from Mother, though the fact that much of the show is lip-synced helps. Above all, there is a continuous playing up to the audience: Love me, applaud me, cheer me on, sustain me, for without you I am nothing. But just how much more, I wonder, is nothing plus audience adulation?

The entire show, we learn gradually, is a Las Vegas act, during which the performer, Michelle Craig, relives her struggle to make it as a movie star, marriage to her debonair but always



traveling producer-Svengali, cinematic success with his help, and emotional starvation. Then a miscarriage leading to barrenness—which, naturally in such shows, means utmost frustration; next, playing around with, and being abandoned by, an unworthy lover; divorce; career slippage; and, finally, at the concerned ex-husband's suggestion, a big nightclub act—this. And at the very end, of course, ovations, remarriage to ex-hubby, and blessedness forevermore. This is all enacted down front, between song and dance numbers, with the orchestra onstage; it is wrought by George Furth (author of the equally shallow book for *Company*) out of desiccated witticisms and overstuffed platitudes.

But this is not what matters here; what matters is that the whole show is conceived as a vast but facile ambiguity. Everything is so arranged that we should never be sure whether what is said and sung to us emanates from Michelle Craig or Liza Minnelli. The character of Michelle is made to resemble as much as possible the persona Liza has been projecting, and whatever she says to the imaginary Las Vegas audience applies also to the people out front at the Majestic. If little things seem to go wrong onstage, the joke lies always in that this could be a spontaneous mishap rather than a scripted one. The air is heavy with carefully rehearsed improvisation—is this towel

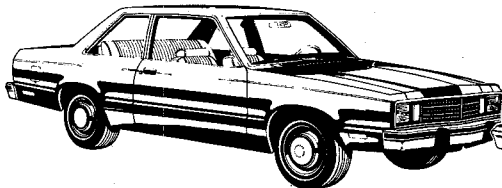
that a disembodied hand proffers from the wings offered to a sweat-drenched Michelle or to a dripping Liza, we wonder, while the show waits for her to wipe herself off?

At the very end, this namby-pam-biguity reaches colossal heights. We think the show is over, as Liza goes up to the onstage conductor and introduces him to the audience by his real name, Stanley Lebowsky. Before that, she has made a superbly clichéd this-is-the-most-exciting-evening-of-my-life-thank-you-all-so-very-much speech at the Las Vegas cum New York audience. Now wonderful Stanley Lebowsky moseys over to the piano and starts playing in a dim spotlight. Meanwhile Liza has ensconced herself on a modest chair she has dragged into a refugent spotlight. She assumes a centripetal, scrunched-up position befitting an embryo or Judy Garland, and announces tremulously that she is now going to sing a very special song. There are more catches in her voice than in a standard old-time MGM contract.

With a sinking feeling we anticipate "Over the Rainbow," but no! It is to be a song by Nat Schreiber (a character in the show—a homosexual songwriter who adored Michelle so much that he worked himself, literally, to death over her act, expiring at the accompanist's piano during a rehearsal)—yes, part of the play, after all! But

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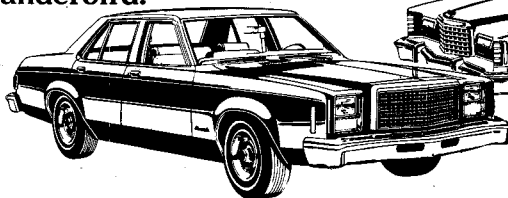
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wait: They were not going to use it in the show, Michelle says, because she wasn't ready or grown-up enough for it (or some such drivel). But *now* she is. So it's really our own little Liza, who, *presto magico*, will change from girl-child into girl-woman before our very eyes. And, sure enough, the audience that has been giving Minnelli fragments of standing ovations (a few strategically planted claqueurs rise here and there in the auditorium, and dozens of true believers follow suit) after several numbers now loses all sense of proportion. "We love you, Liza!" and similar outcries are tossed stageward.

And there, ladies and gentlemen, is the end of theater. Theater which has labored long and hard to create illusions of reality for our edification and delight; theater which, through the art of the author and actor, has presented us with lives against which we can measure our own, is suddenly reduced to a cheap farce, a travesty of drama, a star turn, a nightclub act. What do the crowds roaring inside and thronging outside the Majestic Theater care about *The Act* or Michelle Craig, or anything except the blooming, bleeding, barnstorming ego of their darling Liza, Liza, Liza, a loud and barely talented near nonentity, born to Judy Garland and Vincente Minnelli, and borne aloft by waves of bad taste that never ebb?

Ah, and speaking of ebb, there are the songs of Fred Ebb (lyrics) and John Kander (music), derivative when tuneful and tuneless when original; as for the lyrics, they come in two varieties: feelingful (e.g., "Someone to lean on,/ Really rely on:/ A shoulder to cry on") and witty (e.g., "Of course, I could be wrong,/ But I think he comes on strong/ Because his thing is not too long"). Then there are the sets by the usually impressive Tony Walton, which, though they move interestingly, are basically ugly, but with the built-in excuse that "this is Vegas, don't you know?" Worse yet are the garish costumes by Halston, simplistic and blaring, progressively petrifying into paillettes and vinyl, until the whole show seems laminated and ready to be mounted as a relic in a rumpus room. And again the crude inbreeding of an Ebb lyric that actually pays homage to the costume designer by naming him.

Then there is the chorus line, consisting of four singularly unappealing boys and three equally unalluring blond girls (to make the star stand out as a horse of a different color), and there can no longer be any doubt about the anti-aesthetics governing the show: No patch of beauty must detract from the wonderful natural ugliness at its center. Even the choreography, by that

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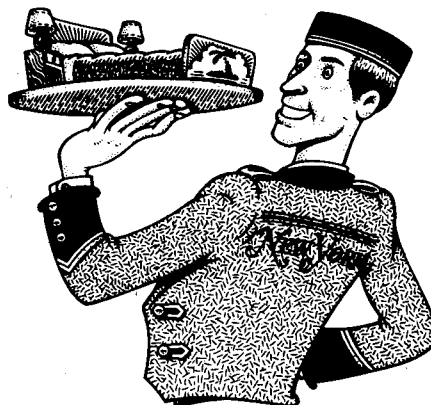
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The Working Classified

Vegas wizard Ron Lewis has less to do with dancing than with suggestive contortions and the use of sundry props—sometimes quite ingenious, but almost always relating to dance as the crasser kind of poster art relates to painting. At its least tasteful, in "Arthur in the Afternoon," it even becomes a male striptease.

The show was originally directed by Martin Scorsese, but the out-of-town reviews that proclaimed his stage directing vastly inferior to his film work were unfair to him. Anyone who has seen *New York, New York*, of which *The Act* is a spinoff, must recognize that Scorsese's stage work is every bit as good as his film directing. No wonder Gower Champion was called in to redirect it, and I firmly believe that the few touches of invention and grace that strayed into the show are attributable to him.

There are also two quasi-acting roles in *The Act*. Arnold Soboloff plays the undernourished part of the homosexual songwriter with the appropriate anorexia; Barry Nelson, as the producer-husband always on the move between London and Los Angeles, clearly considers his every scene a stopover between two connecting flights that cannot connect soon enough. Always an exponent of the casual school of performing, he now sprays his lines about as through a built-in sprinkler system. At least someone had the good sense to put the orchestra onstage; that way there is always something going on. Whether it is worth the \$25 top is, of course, another question. Through most of the show I kept my courage up by thinking, Well, at least she's not Barbra Streisand. Eventually, this changed to, If only she were Barbra Streisand!

For *Some of My Best Friends* and *An Almost Perfect Person* a joint mini-review should suffice. A play about a disgusted businessman who opts out and converses mainly with animals and plants, and another about a widowed woman lawyer narrowly defeated in the race for Congress finding solace in consecutive flings with her campaign manager and treasurer, these are essentially television plays with perhaps a touch of extra sex. When will the theater learn that as long as TV can give you the mediocre gags for less money, and the movies can provide the sex in greater pornographic detail, there is absolutely no need for such plays. Unless theater can offer something that no other medium can supply, it will be allowed to atrophy quietly and speedily. And if there are no good new plays this instant, there are always the classics. Repertory, anyone?



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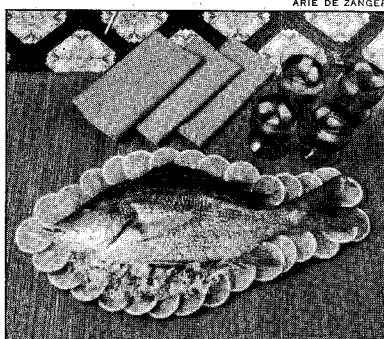
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BEST BETS

Recommendations of events, places, and phenomena of particular interest this week

By Ellen Stern



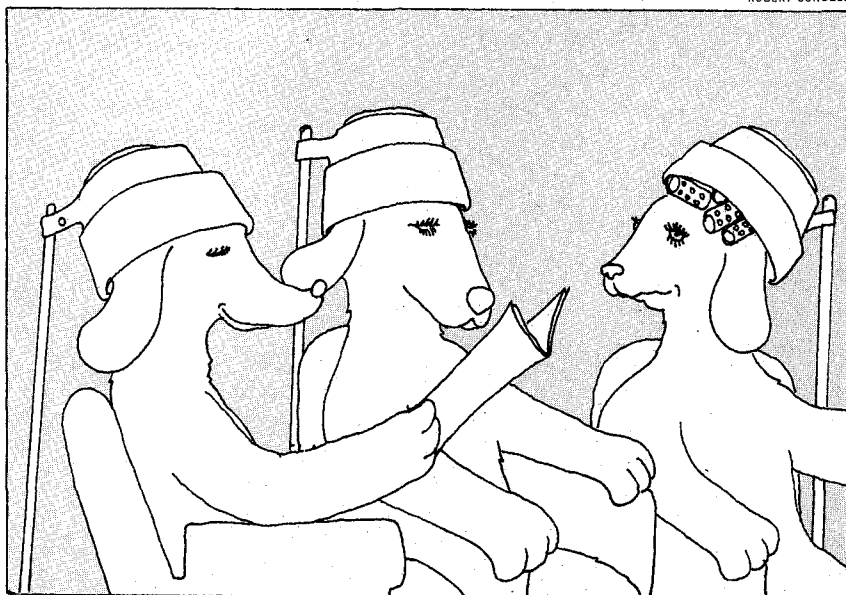
ARIE DE ZANGER

One Man's Poisson

The Encyclopædia of Fish Cookery is a beautiful cookbook, which is its only drawback. You really need two copies, one to read for pleasure when your hands are clean, and one to mess up with fishy fingers and soup spills in the kitchen (and, when it wears out, to cook up into a splendid stock). Whether in kitchen or in library, this impressive tome by A. J. McClane will tell you all you need to know about the life-style of the blue-striped grunt, how to peel an aalmutter, and how to fake a passable bouillabaisse 4,000 miles from Marseilles. The 352 recipes included tend toward the middle-haute, not to say utilitarian; Mr. McClane occasionally reveals the delusion that frozen fish is an edible substance, and seems to think you can create a noble kulibiak without caviar. But the information on the fish themselves adds up to a glorious overkill, and Arie deZanger's photographs are both beautiful and valuable. Now I know, thanks to them, how to bone a bonefish.

—Alan Rich

THE ENCYCLOPEDIA OF FISH COOKERY
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ROBERT CONELLA

Out, Out, Damned Spot

"That dog was like one of my own," says Terri Kaufman. She's talking about Princess, the Shih Tzu that Joan Crawford gave away—to someone else—a few days before her death. "I loved that dog. I went there every Thursday at 10:30 to de-mat her (people would pet her the wrong way, and she had a lot of knots), shampoo her, and give her a creme rinse. It's not so good for the coat to do it every week, but that's what Joan Crawford wanted." Terri grooms other people's dogs, too, for anywhere from \$15.50 to \$45; the routine averages two hours and should be repeated every two to six weeks.

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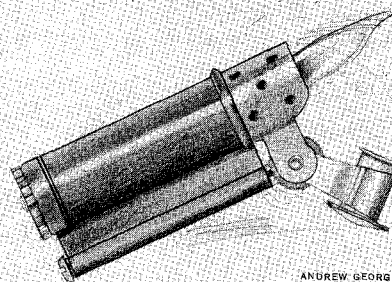
CHRIS CALLIS

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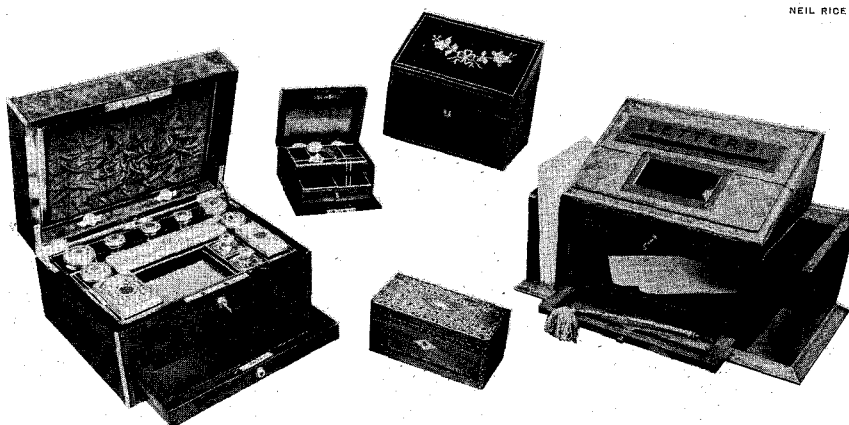
Over the river and through the woods and into the elevator and up to the sixty-fifth floor—there to celebrate Thanksgiving at the Rainbow Room. Worse, the Room will allow parties of six or more to order a whole turkey and *carve it themselves*. The price: \$15 for each adult, \$9.50 for each child under ten.

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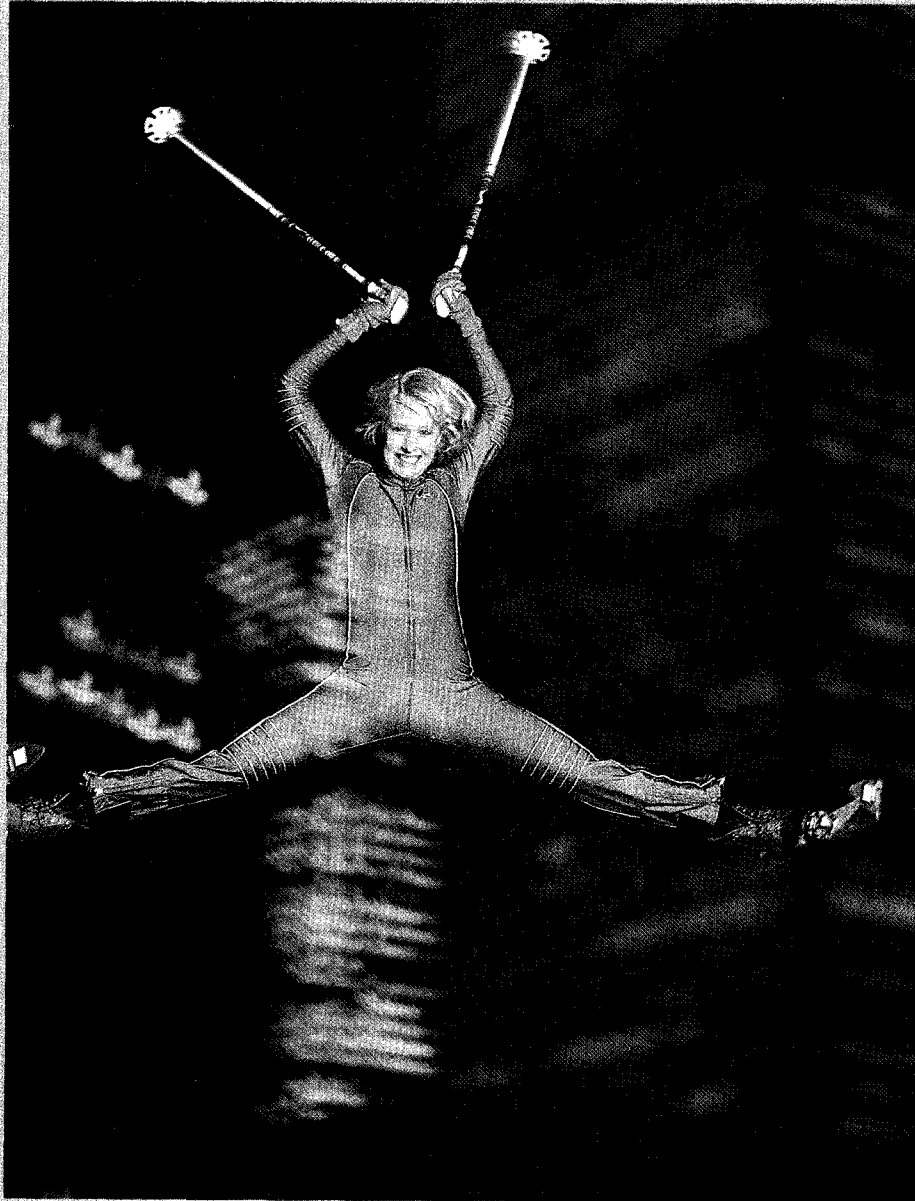
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The New York Skier: Where There's a Hill There's a Way



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a one-of-a-kind
freestyle ski suit
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Those sloping sides of the Grace Building would probably make the world's greatest ski slope, but not until someone invents a more adhesive kind of snow. In the meantime, a New Yorker's best skiing prospects remain out of town—but, fortunately, not too far. And even now, New York is a ski center of sorts—an equipment center, a fashion center, and a sports-medicine center, where top athletes can get specialist advice on every aspect of the sport—from the podiatric to the mind-expanding. Suzy Chaffee, America's best-known Olympic and freestyle skier, uses New York skillfully for what it offers the skier, and this special ski section of *New York* includes some of her advice on the latest equipment and fashions—along with Stan Fischler and Richard Friedman's up-to-date word on the best skiing areas within easy reach of the city.

Getting Into Gear

By Mary Randolph Carter
and Suzy Chaffee

“...The mid-length ski and ultralight boots are this season’s heavy favorites...”

Discounting fresh air, deep powder, bronzed ski instructors, and hot buttered rum, one of the best things about skiing is the gear that goes with it. To track down this year’s best we tracked down ex-Olympian Suzy Chaffee, who helped revolutionize ski looks by schussing the ’68 Olympics in a daring silver racing suit. Seems the ski industry has finally caught up, and Suzy’s

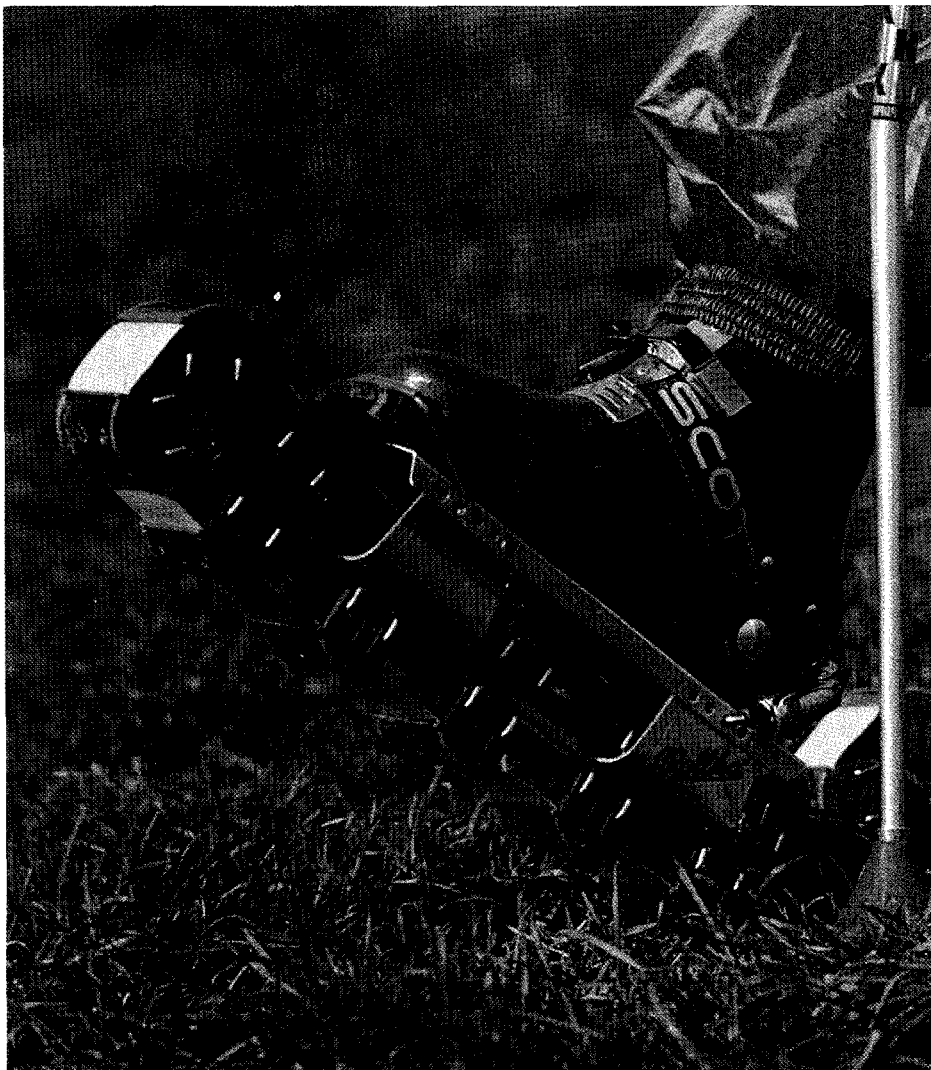
picks prove it—from the sleekest metallic jumpsuits and parkas to the down-homiest denims. “You don’t have to be a skier to love these clothes,” says Suzy. In the “official equipment category,” she spots the mid-length ski and ultralight boots as heavy favorites. To show it all off we snapped Suzy and friends trying out some of New York’s more unusual slopes.



Spaced-out: Looking like Star Wars extras, it and goggles, \$15; ski caps, \$5.95; and 100-perc

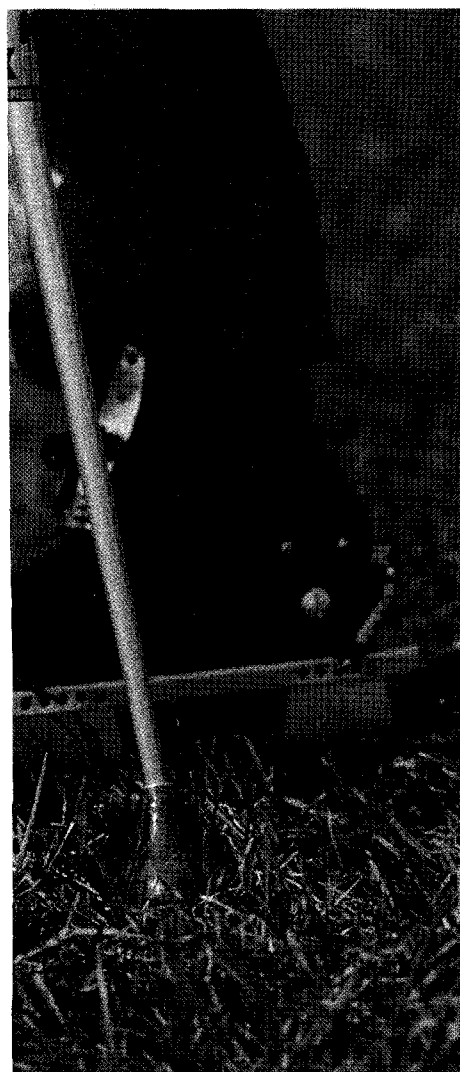


Waiting for the snow: Above, Suzy wedels down Central Park’s “Dog Hill” on Rollka grass skis, \$134, at Vernon Valley Ski Area, Vernon, New Jersey; with Scott boots, \$190, at Princeton Skate and Ski Chalet, 379 Fifth Avenue; and Kerma competition poles, \$30, at Scandinavian Ski & Sport Shop, 40 West 57th Street (see detail, right). Her zippery nylon parka, pants, gloves, and sweater by Jean-Charles de Castelbajac at Henri Bendel, 10 West 57th Street, are \$260, \$125, \$50, and \$165, respectively.





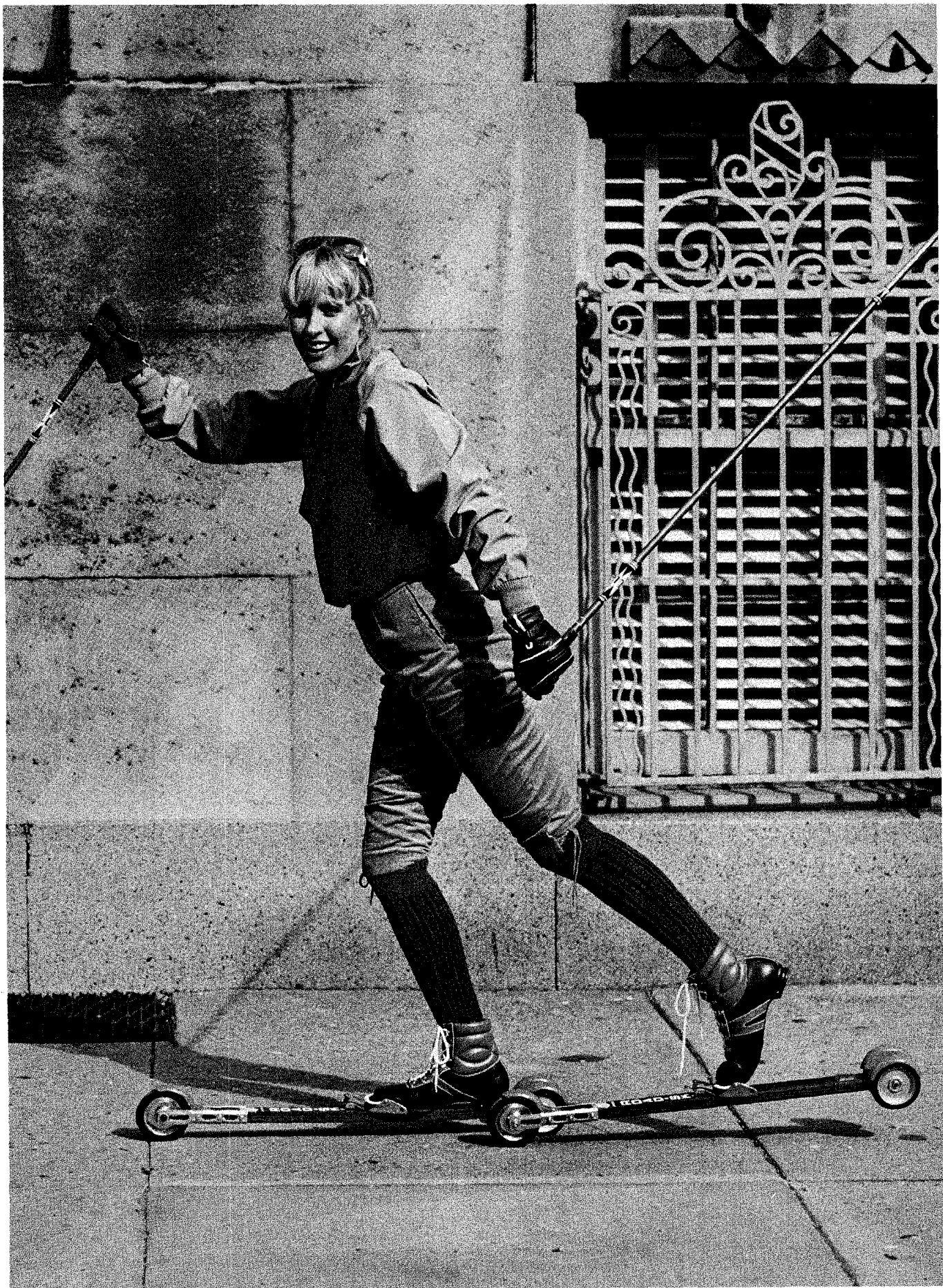
end Jack McCrohan in Scott face guards, \$6,
s by Marceau, \$11.95; all from Scandinavian.



Trailblazing: On New York's ultimate
fantasy slope, the Guggenheim's circular
ramp, Suzy skateboards in a racy Castel-
bajac jumpsuit, \$235, at Henri Bendel.



Poles apart: Close your eyes and it's Inns-
bruck; open them and it's the Roosevelt
Island gondola. Suzy and friend John
Fedderson are set with the latest garb—
twin denim Ski Levis. Her vest, \$58; bib
overalls, \$68; turtle, \$14; and his jacket,
\$62; bibs, \$71; turtle, \$15, are from Saks
Fifth Avenue. Equipment, from left to
right: the Ski, \$60; Scott ski poles, \$25;
Kneissel Superstars, \$245; Fritzmeier
Duos, \$250; Rossignol ST Competitions,
\$319; all from Scandinavian. John's Head
Yahoo 2s, \$190, from Princeton Skate and
Ski Chalet. Suzy's K2 233 mid-length
skis, \$175, at Herman's Sporting Goods.
The boot tote, \$6.75; Garmont Boots,
\$155; Suzy's ski tote, \$19.95; and Nor-
dica boots, \$150; all from Scandinavian.
The duffle is by Gerry, \$45, at Paragon.



Taking a powder: Suzy cross-country skis across Beekman Place on Arcos road skis, \$110 including bindings, and VM-Staven poles, \$32; her powder shirt, \$32, cord knickers, \$45, wool knee socks, \$9.95, and Alpina boots, \$39.50, are all from Scandinavian.



The scenic route: On or off the trail these two artsy-craftsy cropped ski jackets stop traffic. The forest scene on the left is \$295; the snowflake at right, \$370. Both are by Bogner. Beconta ski caps, \$8. Everything available at Saks.



Snow biz: As much as she loves hotdogging over moguls, Suzy's first love is freestyle ski ballet—she invented it. At Central Park's Delacorte Theater she rehearses with partner John, in matching CB racing jackets, \$139.50, and Obermeyer stretch pants, \$98; her Scott boots, \$190, his Boni fur-lined après-ski boots, \$41.50—everything from Scandinavian Ski Shop.

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The Skier's Dilemma: Finding the Great White Way

By Stan Fischler and Richard Friedman

“... In their quest for the best of everything, metropolitan skiers have to compromise. The mountainous utopia does not exist...”

Theoretically, the “best” ski area in the East is the one that has everything—short lift lines, long runs, variety in slopes, excellent snow conditions—and is less than a four-hour drive from Times Square.

Unfortunately, this mountainous utopia does not exist.

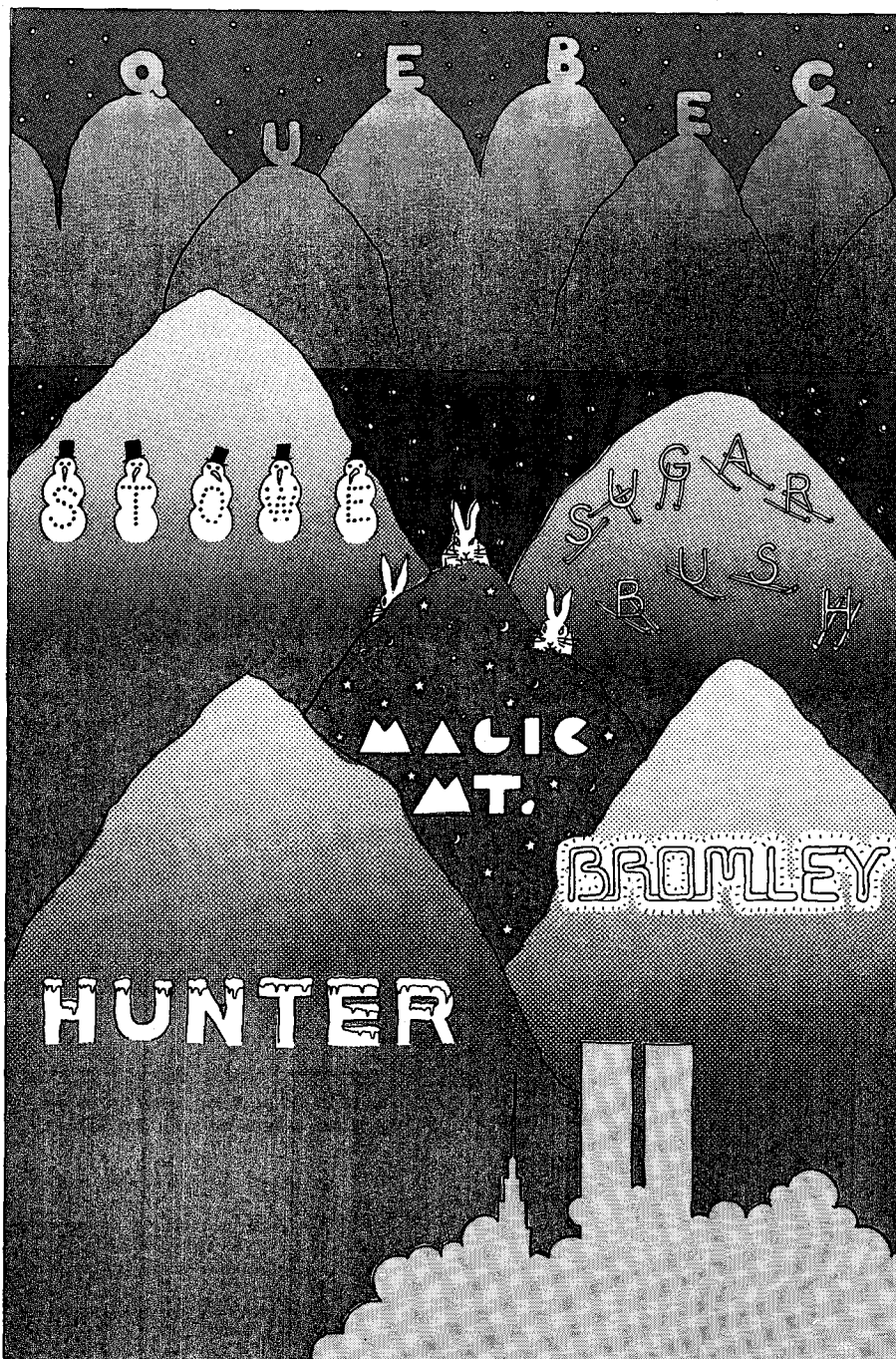
It can't. *Schussboomers* realize that grade-A snow conditions (artificial snow or the real thing) and proximity to the city are inevitably equated with long lines. If, miracle of miracles, there are short lift lines, something must be wrong, be it a cranky old T-bar or miserable management at the mountain.

In their quest for the best of everything, metropolitan skiers have learned to compromise, depending on their needs. For example, those who prefer proximity head for **Hunter Mountain**, by far the best all-round ski facility, slope for slope, in New York State.

Hunter's dual emperors, the brothers Orville and Izzy Sutzky, are benevolent despots who betray a three-way fanaticism about snowmaking, food service, and lift capacity that is unmatched in the business. The delightful result is a good-size, well-run mountain (1,600-foot vertical drop, 3,200 feet from sea level) that usually has a substantial snow base by early December, built to awesome proportions by late season. (Last season was Hunter's longest ever, beginning November 11 and ending April 17.)

Complementing Hunter's snow surplus is an array of mountaintop runs that range from manic—the K-27 slope matches the most devilish Vermont plunge—to scenic (Belt Parkway) right down to a complete assortment of beginner-novice runs.

Expert skiers seeking isolation can escape by shuttling from the main chair lift (base lodge to summit) to **Hunter West**, the demanding west side of the mountain, which boasts an independent bottom-to-top chair lift and a fast-mov-



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ing lift line. Intermediates are coddled by a wide variety of lifts, including a speedy triple chair to midpoint on the

A Few Words From Avid Skiers:

Gerald Ford, former president: "We skiers know that falling down isn't important; it's getting up again."

Thomas Watson Jr., retired chairman, IBM: "I advise mature skiers to take two pairs of skis on trips—one short pair for poor conditions."

Frank Gifford, sportscaster, ABC: "Keep away from a second glass of wine for good afternoon skiing."

Walter Mondale, vice-president: "Short skis make it easier to learn."

Edward Kennedy, U.S. senator: "Bend your knees, use moguls to help turn, and stay out of Ethel's way."

Dr. John Marshall, U.S. ski-team orthopedist: "Women should concentrate on endurance and weight training for ski conditioning."

Leroy Neiman, artist: "When going downhill, keep your eyes off girls—unless you can handle it."

Dr. Michael Hogan, plastic surgeon: "Cover your face, for God's sake."

Tom Brokaw, NBC newscaster: "Get in shape, relax on the slope, and try to ski behind someone like Suzy Chaffee—it improves your skiing."

President Jimmy Carter: "If Mondale teaches me how to ski, I'll teach him how to fish."

William Chaney, president, Avon Products, Inc.: "No one should ever think that he can't learn or that it's too late."

Nancy Tuck Gardiner, beauty-and-health editor, Town & Country: "Short skis changed my whole life."

Sunny Griffin, beauty-and-fashion editor, Avon Products, Inc.: "Ballet skiing helps regular skiing."

Frank Mori, president, Anne Klein and Company: "Don't ski over your head."

Cliff Robertson, actor: "Like Jerry Ford and Walter Mondale, I got into skiing for a woman—Dina."

James Jordan, president, BBDO: "The three most dangerous words in skiing are 'Follow me, Dad.'"

Peter Engel, president, Helena Rubinstein: "Keep your knees low to the ground—it improves your skiing and it's not so far to fall."

Farah Diba, empress of Iran: "Try our 18,000-foot Iranian mountains in January." —Suzy Chaffee

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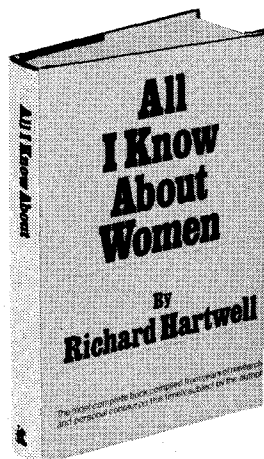
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Hunter One, is sensibly stashed a few hundred yards away from the others. There the rookie can practice the highly recommended GLM (graduated-length method) technique with instructors from the Karl Plattner Ski School.

Ranking high among Hunter's virtues is a three-star (by ski standards) cafeteria. Frankfurters, chili, and doughnuts are especially good. The nursery, once a problem, has been improved so that a skier can now deposit a child there without compunction. The nursery is open from 9 A.M. to noon and from 1 P.M. to 4 P.M. and has a staff of sitters, even on slow weekends. The service costs \$4.50 for a half day and \$8 for a full day.

This year the Slutzkys have added 40,000 square feet of space to their already roomy base lodge, making it 40 percent larger than it was. As an added fillip, the lodge features a neat little ski museum.

For those with surplus après-ski horsepower, the village of Hunter itself offers a rip-roaring nightlife and several splendid restaurants nearby.

Where, then, are Hunter's flaws?

The mountain (and snowmaking) is too good for its own good. When conditions are poor elsewhere, they are often adequate to good at Hunter. The result can be a bulging base lodge and tumultuous trails. That is the price of popularity and a three-hour drive from Manhattan. The best time to ski Hunter is Monday through Friday.

For assorted reasons, some skiers will not touch the Catskills with a ten-foot ski pole. They demand Vermont, and if that is the case, there are several possibilities, starting with Stowe, which immodestly bills itself the "Ski Capital of the East."

Stowe's assets are Mount Mansfield, which has everything for first-rate skiers, and Spruce Peak, a favorite of experts and novices alike.

Among the most challenging runs on Mansfield is the Goat (appropriately named because of its steep, fall-away trail), which never gets crowded. Complementing the Goat are the Starr—steep, steep, steeper—and the National, a marvelously consistent, long, expert trail that is pleasantly wide.

In addition, Stowe offers a series of expert runs, not to mention some of the finest glades skiing in the East. Beginners, novices, and intermediates will also find more than enough runs to suit their respective tastes.

Stowe jumps with an icy Upper East Side brand of nightlife and offers a wide variety of expensive lodges, headed by the Top Notch and the overplayed but still delightful Trapp (*The Sound of Music*) Family Lodge.

What, then, are Stowe's debits?



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Steve Lohr

Distance (350 miles) is a problem if traveling conditions are poor. Further, a car is a must at Stowe if you choose to commute from the slopes to the village, although a shuttle-bus service is helpful in the mornings and evenings.

Stowe rates four stars if you don't mind the arduous drive and are resigned to staying a week and denting your bankbook. Its assets often compensate for that liability. Its lifts are impeccably maintained; warming coats are provided in frigid weather; and area personnel are as efficient as any in the East.

Schussers who prefer a little less size and a little more chichi should detour to **Sugarbush** in Warren, Vermont, otherwise known as "Mascara Mountain." A paradise attracting handsome, jet-setting skiers, Sugarbush has a cornucopia of conveniences: luxury inns, family condominiums, beer-and-pizza joints, and gourmet French restaurants.

Less challenging than Stowe, Sugarbush nevertheless is more condensed, which means that beginners and experts don't have to spend half the day searching for each other. Novices can use two adequate chair-lift-served areas; intermediates use the Twist, while experts can pick from the Organ Grinder, Spillville, and Paradise, as well as the Mall and Stein's Run, both of which are steep, wide, and bumpy.

To escape the crowds, take the gondola or double chair to Castle Rock, which features good expert runs as well as a mountaintop soup-and-sandwich shop where, on a good day, you can sit on the porch and soak in the sun.

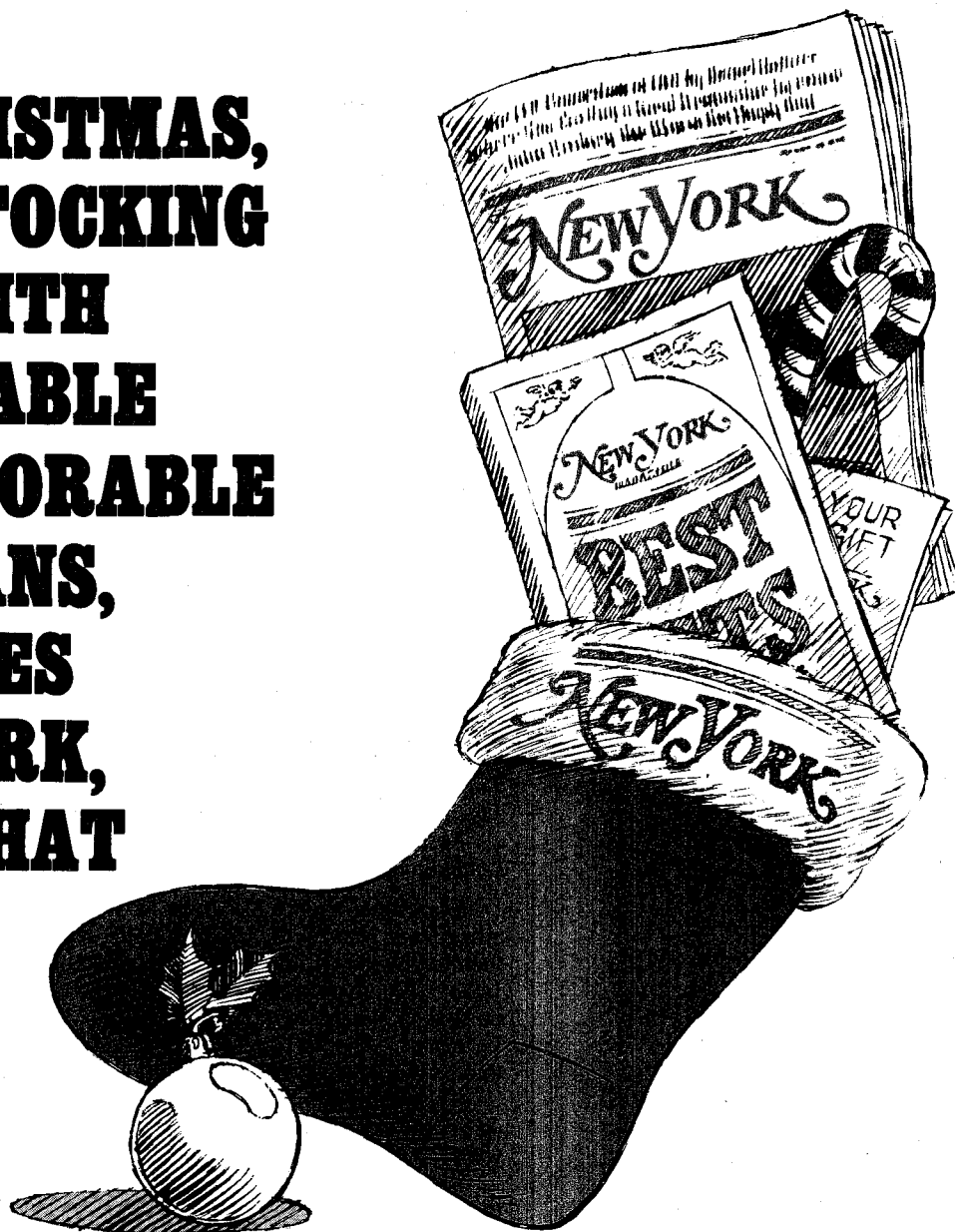
Sugarbush abounds with eateries. From the No. 6 beginners' slope, you can ski directly into Sugarbush Village for a sandwich and ice cream sundae at the Odyssey, or quiche and French pastry at Chez Henri. If you don't mind a fifteen-minute walk or hitchhiking, a car is unnecessary for nightlife, restaurants, and accommodations in or near Sugarbush Village.

The same is true at **Bromley Mountain**, near Manchester, Vermont. One of the Northeast's oldest areas, Bromley remains one of the best intermediate mountains with enough good trails to prevent boredom. Bromley's snowmaking units are among the best in Vermont.

Apart from the solid skiing, Bromley has extras such as shuttle-bus service at the parking lots and auto gas available for its patrons. Pabst Peril and Blue Ribbon are the toughest runs on Bromley's East Face. The atmosphere is informal, relaxed, and low-pressure.

Accommodations can be found at the mountain as well as in Manchester and Londonderry, where there (See box on page 110; text continued on page 113)

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Where to Take a Powder

Hunter Mountain, Hunter, New York 12442 (518 263-4223; Hunter snow information, 683-4933), is 120 miles from Times Square. Take the thruway to Exit 20, then go north on Route 32 to Route 32A, west to Route 23A, and west again to the mountain.

Prices: On weekends, full-day lift tickets for adults are \$12, \$7 for juniors (through age twelve); on weekdays, adult tickets are \$11.

Accommodations: The Scribner Hollow Motor Lodge, facing the mountain about a quarter mile from the base lodge, is among the area's most luxurious places to stay. A smaller, cozy, family-type inn is the Forester.

Restaurants: For Continental-American cooking, gourmets should try Werner's Swiss Chalet in Tannersville. Cristy's in Hunter is a moderately priced family restaurant, and the Mountain Hero in Hunter has some of the best heroes in the area. Not far off is Labeille's Auberge des 4 Saisons in Shandaken, with a choice French menu.

Stowe (800 451-5100) is a 350-mile trip from New York. Take Route 95, the Connecticut Turnpike, north to Route 91, north to I-89, north to Exit 10. Then follow the signs.

Prices: Full-day lift tickets are \$15 for adults, \$10 for juniors (under thirteen).

Accommodations: The Lodge, at Smuggler's Notch, is the mountain's most famous inn. The Lodge boasts fine French and European cuisine and aptly deserves its capital letters. For more luxurious surroundings, try the Top Notch. Or, among the more venerable hostelrys is the beautiful, homey Trapp Family Lodge.

Restaurants: For after-ski dining, try the Matterhorn or the Stuberl. The Lebecoque, in town, is as good a French restaurant as any.

Sugarbush Valley Ski Area in Warren, Vermont (802 583-2381), is 380 miles from New York, a seven-hour trip. Take the thruway to Albany, and the Northway (Route 87) from there to the Fort Ann exit. Pick up Route 149 to the junction with Route 4, go through Rutland to Route 100, north on that to Warren and the ski area.

Prices: All day on the weekends, adults pay \$15, while juniors (ages thirteen to sixteen) pay \$12; under twelve, it's \$10. Lessons are an extra \$8.

Accommodations: One of the fanciest inns is the Sugarbush Inn, a mile down the road from Sugarbush Village; and one of the coziest places anywhere is the Tucker Hill Lodge.

Restaurants: Aside from the excellent and varied cafeterias at the slopes, the China Barn, on Route 17, compares with anything (even Szechuan) in New York. The Odyssey, in town, has excellent Continental cuisine; Chez Henri features quiche and pastry.

Bromley Mountain (802 362-2300) is 195 miles from New York City. Take the Taconic Parkway to Route 295, go east on 295 to Route 22, north on that to New York Route 7, through Bennington, and pick up Vermont 7 north to Manchester. Take Route 11-30 from Manchester for six miles.

Prices: Lift prices are \$13 for adults and \$10 for juniors (under fourteen) on weekends. Children under six are free.

Accommodations: Near the slopes, the best accommodations can be found at the Mountaineer or the Kandahar. Or try Johnny See-Saws or the Swiss Inn nearby.

Restaurants: Manchester and Londonderry—South Londonderry have numerous lodges and restaurants. The Mill, in Londonderry, has good food, dancing, and entertainment; the Reluctant Panther, in Manchester, is not cheap but has good gourmet cooking. The Idlenot in Londonderry serves plentiful portions and is not prohibitive.

Magic Mountain, in Londonderry, Vermont (802 824-5566), is 225 miles from New York. Follow the directions given for Bromley.

Prices: Lift prices are \$13 for adults, \$10 for juniors (under fourteen) on weekends, and \$10 for adults during the week.

Accommodations: Magic has a handful of lodges right on the mountain. Among them are Dostal's Resort Lodge, the Christie Inn, Blue Gentian Lodge, and the Post Horn.

Magic shares its lodging, nightlife, and restaurants with Bromley and Stratton, the other two thirds of Vermont's "golden triangle." —S.F.

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“...Trek across the border to Quebec, where the snow and *joie de vivre* rival Chamonix...”

(Continued from page 106) are movies and a bustling nightlife.

Unquestionably the most self-contained ski complex—and, therefore, one of the most highly recommended—is **Magic Mountain** in Londonderry. Magic's major asset is a set of excellent lodges comfortably nestled in a Swiss-village setting at the mountain's base.

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If you don't expect everything—the death-defying runs of Stowe's Goat, the svelte air of Sugarbush, and the snowmaking of Hunter and Bromley—you might just find Magic the best of them all.

Quebec

Although skiing in Europe is physically impossible without jetting to the Alps or their lofty cousins, a spiritual snow accommodation can be made by trekking northward across the border to *la Belle Province*, Quebec, where the snow and *joie de vivre* rival Chamonix.

More than ever, the separatist-leaning government of Premier René Lévesque is accentuating the glories of his province's French roots, and this nicely and naturally spills over into Quebec's ski industry. Numerous dream areas are sprinkled between the metropolises of Montreal and Quebec City, but two are most highly recommended for their diversity: Mont Ste.-Anne and Mont Sutton.

Mont Ste.-Anne in Beaufort, Quebec, is a personal favorite. Located near the shrine village of Ste.-Anne de Beaufort, the mountain is a mere half-hour drive from Quebec City, where a Mardi Gras-like carnival bubbles for ten days in February.

The easy commute to quaint Quebec City marks only half of Mont Ste.-Anne's assets. The other beauty is the mountain itself, with a blend of expert (La Crete, La S, and La Super S) and intermediate and novice runs. Overlooking the St. Lawrence River, it is especially recommended for the skier who is seeking a learning link between

low and intermediate levels, and this can be found on the mountain's long, enticing, not too difficult slopes, which have the additional blessing of lots of good sun.

Those who can tear themselves away from the slopes should partake of Quebec City's many attractions, beginning with the awesome Château Frontenac, a magnificent fortress of a hotel overlooking the St. Lawrence River. As a prelude to nightlife, the Château offers outdoor ice-skating, a professional toboggan slide, and enough restaurants to deter you—but don't let it happen—from venturing into the historic Old Town, where the French once lost Canada to Great Britain.

Our second suggested Quebec ski center is the underplayed **Eastern Townships**, comprising four different mountains: Bromont, Mont Orford, Mont Sutton, and Owl's Head, just over the American-Canadian border. (Jay Peak is the biggie on the Vermont side of the line.) Of the quartet, Mont Sutton gets the nod. Situated on 3,175-foot Roundtop, the Townships' highest peak, Sutton threatens experts with a number of harsh drops and also eases a skier's life with a sweetheart of a glade.

Although Mont Sutton normally will not overwhelm an expert, it does provide some spirited challenges, thanks to smartly planned trails. Likewise, the less proficient skier will enjoy its numerous novice and intermediate runs.

While there is nothing like Quebec City nearby, Mont Sutton does feature a tangy collection of restaurants, nightclubs, and lodges near the base of the slopes. This, combined with Eastern Townships' veritable anonymity, makes it a winner well worth considering.

Night Skiing

So many ski addicts work the 9-to-5, five-day week that weekday night skiing is a plausible alternative to the Saturday-Sunday snow scrimmages. Thus, the area which provides sufficient snow and high-capacity candlepower within striking distance of Manhattan is worth the trip.

Without question, **Vernon Valley—Great Gorge**, in McAfee, New Jersey, where Suzy Chaffee is director of skiing, is the place for New Yorkers to do their night skiing. The snow (often man-made) is abundant when the temperature cooperates, and the connoisseur

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has three distinct mountains from which to choose.

Armed with one of the biggest snow-making operations, Vernon Valley-Great Gorge offers skiing seven nights a week until 11 P.M. Not surprisingly, the Jersey snow center is weak on height but strong on geography (it's about an hour's drive from the Lincoln Tunnel).

Apart from the modest skiing under the lights and some good cross-country skiing, Great Gorge-Vernon Valley

Weather Watch

"We may achieve climate, but weather is thrust upon us." O. Henry said that—and he wasn't even a skier.

Unfortunately, predicting what a winter will be like remains as much an art as a science: No one has yet figured out how to do it very accurately. The National Weather Service has a general forecast for temperature this winter but refuses to speculate on precipitation. The forecast is that the Northeast and the Mississippi Valley will be colder than normal (that's as specific as the bureau cares to get), the Southwest will have a mild winter (when doesn't it?), and the rest of the country will have to wait and see.

The Old Farmer's Almanac, America's alternative weather bureau, predicts the weather using a formula "which goes back to 1792." The almanac sees a cold winter for New England, with plenty of snow in January and very little in March. Upstate New York will experience similar weather, with an unfortunate January thaw. The Rockies will undergo a mild winter, after receiving "good snowfall" in December.

The skier planning a vacation has two clear options, it seems: Either don't plan very far ahead, or be sure to stay somewhere with a big fireplace and an indoor pool.

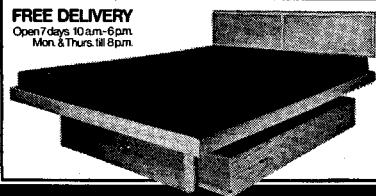
—Frederick Allen

immodestly boasts the Great Gorge Playboy Club and Resort Hotel a carrot's throw away.

If the flamboyance of Great Gorge-Vernon Valley turns you off and you're willing to try a next time for night skiing, the more subtle Hidden Valley in Vernon, New Jersey, may be the place to visit. Not for experts, Hidden Valley mixes pleasant novice and intermediate trails. Open nightly, the smallish area delivers complete snowmaking. Like its larger neighbor with the bunnies, Hidden Valley is a reasonable, easy hour's drive from Manhattan.

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Music/Alan Rich

AND NOW, THE GOOD NEWS ABOUT HEAVY AIR TRAFFIC

“...Live-music broadcasting has had an extraordinary resurgence lately. We’re almost back to where we were around, say, 1940...”

Last Sunday I decided that it would make a nice break in routine to spend the day at home. I turned the radio on at about 11 A.M., and turned it off twelve hours later when it came time to write this article. In between, this is what I heard: 11–1, a concert from last summer’s Vienna Festival, conducted by Leonard Slatkin; 1–3, Mahler’s Second Symphony from last summer’s Ravinia Festival near Chicago, conducted by James Levine; 3–5, one of the New York Philharmonic’s Festival of Black Composers concerts, conducted by Paul Freeman; 5–7, a live broadcast of the Chamber Music Society of Lincoln Center; 7–11, a live broadcast of the New York City Opera’s *Marriage of Figaro*. All the broadcasts were in FM stereo; the Philharmonic was on WQXR, and the others were on WNCN. Another Sunday like that and I may decide to stay home for the rest of my life.

Live-music broadcasting, in case you hadn’t noticed, has had an extraordinary resurgence in the past year or so, at least in New York. We are almost in as good shape right now as we were in, say, 1940, when all four radio networks had their own symphony orchestras in weekly broadcast series, plus the Philharmonic and the Metropolitan Opera, plus all kinds of special series (Bach cantatas and Mozart piano concertos in live performance over WOR, for example, or WQXR’s resident string quartet). Today, the word *live* does, however, need a little explaining, since most of the orchestras that broadcast (the Philharmonic, Boston Symphony, Philadelphia, Chicago, and Cleveland) are actually taped and heard several weeks after the fact. (In some cases, furthermore, the final tape is often a collage, made up of the best “takes” culled from repetitions of the concerts. The fellow you hear coughing in the first movement of a symphony may already be dead and buried in the second.) Even so, there are advantages to live broadcasting—whether live-live or live-on-tape—that make the current resurgence a cause for some celebration.

First, of course, is the matter of sound quality. Live and/or taped broad-



casting sounds better than disc recordings on even the best equipment. You don’t hear the scratches or defective grooves that most LP’s seem to sport these days, and you also miss the inevitable worsening of sound that happens toward the end of all LP sides. But there is also a psychological advantage in hearing live broadcasts: the presence of an audience, the appealing human errors that are suppressed on commercial recordings, the extraneous sounds that tell you that flesh-and-blood people are involved in the music-making. One of the most charming moments in my at-home Sunday came as Victoria de los Angeles walked off the stage during the Chamber Music Society concert. As she passed the announcer she was doing a little private, but thoroughly audible, vocalizing, which the mike picked up quite clearly.

Sundays are not, of course, the only days for hearing live music on New York’s two music stations. Three nights a week, at midnight, WQXR invites young performers to its studio for an hour of pleasant, and often exceptionally good, chamber music, with the tab picked up by an organization in Scarsdale called the Haydn Foundation; you can also hear a fair amount of in-person performance during Bob Sherman’s *Listening Room* broadcasts at 10 A.M. The station has also been broadcasting some of the concerts at the 92nd Street YMHA, either live or on tape. WNCN is opening a big new studio complex next week, with

space for live-concert broadcasts.

The production of these broadcasts, at least the ones I’ve heard, has its ups and downs. The actual sound quality tends to be excellent; the balance between voices and orchestra in the City Opera’s *Figaro* was better than I had heard earlier this year in the hall; most of the orchestral recording—the Philharmonic in particular—is richer and more lifelike than in the best commercial discs. The problems come with the announcers. American radio apparently hasn’t outgrown the old attitude that classical music has to be treated as an arcane quantity, enveloped in an air of mystery. Just once, it would be nice to be spoken to by someone who seems to be enjoying the event, as well as knowing something about it. Peter Allen, who does the Metropolitan Opera broadcasts, comes closest. Otherwise, we get the forced jocularity (Grandpa-reading-Goldilocks) of Martin Bookspan on the Philharmonic, or, worse, the starchy solemnity of Harry Fleetwood on the Chamber Music Society. Some kind of nadir was reached on the *Figaro* broadcast, however, for which Victor Borge was the implausible choice for host. Mr. Borge mangled everybody’s name, when he deigned to list the cast at all, which was seldom. After assuring us of his great love for Mozart’s opera, he then blathered on about the Act III sextet, which, he informed us, comes in Act II.

Will this radio resurgence continue? It’s an expensive proposition, far more than for just slapping records on the turntable. There are broadcast fees to be paid to the musicians, as is only proper; I have learned to my horror that the stagehands’ union also exacts payment, although they do nothing for the broadcasts. Sponsors can sometimes be found—Exxon for the Philharmonic, Amoco for the Chicago Symphony, Pioneer for the City Opera—but not always. Walter Neiman of WQXR tells me that he *hopes* to continue live broadcasting, although audience response has not been overwhelming. Bob Richer of WNCN still hadn’t, when we talked, found a sponsor to continue the Chamber

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Music Society broadcasts through the season. Both men admit, however, that live broadcasting is vital for the self-respect of the radio industry. There can be no argument there.

Opera on television is, of course, an even more expensive proposition, but here, too, the resurgence over the past few months has been remarkable. In Europe, opera telecasts have been a way of life for years, and the technique has developed into its own art form. This fall we have been getting a wad of European opera productions in an Exxon-sponsored series on PBS. Most of the telecasts are studio productions from Germany, Austria, and Italy, and they are rather fancy. A recent *Cavalleria Rusticana* started out with a long travelogue on the Sicilian landscape; in a *Marriage of Figaro* there were all manner of psychological gimmicks, such as having Figaro address himself in double exposure in his big fourth-act aria; a *Salome* had so much overlapping of images that you got the feeling that the camera itself was writhing its own way through a Dance of the Seven Veils. This tampering, again, is somebody saying that culture has to be hoked up before the audience will buy.

The American pickups I've seen, mostly from the City Opera and from the Wolf Trap Festival, have, at least, been somewhat more straightforward. Even so, there have been some problems. In the City Opera's *Manon* a couple of weeks ago, we saw almost no complete stage pictures, and, thus, missed most of the splendid sets. Most of the camera work and microphoning were in close-up, and, of course, most often of Beverly Sills. Thus, in the Act II quartet, one of the best moments in the opera, we had the Manon and Brétigny in close-up most of the time, with the Lescaut and Des Grieux both off-camera and off-microphone. (The same problem had plagued last season's *Barber of Seville*, which, again, seemed to be all Sills. Splendid artist she may be, but she isn't all of opera, by any means.) We still, obviously, have some distance to travel.

Even so, the *Manon* was remarkably successful overall. The problems with bad TV sound are overcome by having the telecasts duplicated on FM stereo broadcasts; the English titles were of somebody's graceful, elegant translation; the plot summaries at the beginning of acts were also intelligent and easy to read; the informal backstage visits during intermission added much. If prime-time TV opera still lags behind pro football in the ratings, it isn't for lack of trying.

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Art/Thomas B. Hess

LARRY RIVERS STRIKES AGAIN

“... Rivers’s draftsmanship has a primitive directness. He’s like the kid who always could produce a perfect Alley Oop ...”

The rubbish heap of history (Leon Trotsky’s playing fields) has to be the fastest-growing landmark in the closing decades of the twentieth century. Ideas and works of art—in a way, they’re the same thing—get bought and trashed as quickly as razor blades, baseball managers, and the theory of subatomic particles. Not only because of the economic pressure for new products to keep each consumer’s cash glands juicing. Nor any concomitant mass frivolity or shortening of interest spans. You can’t even blame the dread electronic communications grid and image fatigue induced by TV (the most popular threat until cyclamates made the headlines). There’s a mystery to changing fads. Something like a metaphysical, collective psycho-itch. One day, every shop on 57th Street, including your oculist’s and the stockbroker’s, has a Buffet in its window. The morning after, nobody can tell his name. Similar if less dramatic shifts in fancy have affected the reputations of far better artists. Georges Braque, for instance, one of the great Cubists, went into a partial eclipse in the 1950s from which he’s just emerging; Franz Kline, a noble and revered Abstract-Expressionist master, still isn’t given his due recognition.

A compensating, if not a saving, grace is that the same compulsion to “keep it new” extends to millions of professional historians, and “new history” is most easily cobbled out of a neglected past. In other words, what’s swept away with one hand as obsolete and irrelevant is gleaned, savored, and lovingly packaged with the other. Every curatorial subdivision is dedicated to the three R’s—rediscovery, reassessment, revaluation.

Larry Rivers was almost, but never really, lost. He’s too attractive and raucous a personality to get swept away. Still, it was a near thing. For a moment there, around 1970, he was dizzy from the downward spin of the fashion cycle. Twenty years ago, everything was going for him; he’d made all the proper moves. One of Hans Hofmann’s most visible students, his first one-man show



Revival meeting: Larry Rivers’s *Resurrection of Tamara de Lempicka*, 1976, 50 inches high, is based on a 1920s painting; among his recent works at the Miller Gallery.

Entertainment tonight.

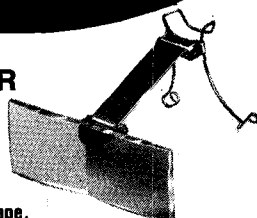
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“... Rivers’s latest show is hardly a resurrection. It’s a continuation, a survival ...”

was singled out for a special mention by eagle-eyed Clement Greenberg. A man of great personal warmth and high humor, with that peculiar blend of cynicism and virtue that such writers as Bellow and Malamud insist is characteristically Jewish, Rivers, by 1957, had cleared himself an ample work space in the upper bohemian art worlds of lower Manhattan and outer Long Island. Poets (Frank O’Hara, John Ashbery, Kenneth Koch, James Schuyler *et cie.*), musicians, fellow artists, even politicians, sought him out, drawn to his freewheeling energy, generous imagination, stylish stylelessness.

In the summer of 1954 he began to make large plaster figures; Jackson Pollock, no slouch when it comes to getting the vibes, tried to demolish Rivers’s largest piece with a swipe of a trusty Ford roadster. Later, when Rivers showed signs of independence plus success, Greenberg, another fine-tuner on the radar of fashion, tried to demolish his career with a swipe of sneers.

Rivers’s popularity grew. He produced images that seemed to let some of the methane out of Abstract-Expressionism. His flair for draftsmanship has a primitive directness. Rivers is like the kid at the next desk who always could produce a perfect Alley Oop. Hofmann once told a friend that he never tried to teach Rivers; he didn’t want to tangle Rivers’s special jangles. Rivers taught himself to paint by looking coolly at his fellow students, warmly at such elders as de Kooning and Kline, worshipfully at a whole range of Romantic old masters—Rembrandt, Géricault, J. L. David, Ingres. Perhaps because he draws so fluently—teasing a likeness out of a smudge and vice versa—Rivers was able to predict most of Pop Art’s repertory of subjects. His subconscious ran ahead of schedule. By the mid-1950s, among his nudges and smears, appeared flags, ads, maps, and other tokens of Mad Avenue Americana. Rivers was one of the first to exploit the concept of banality doubling as a universal. He had a premonitory nostalgia for the present. And his obsession with everyday mortality—with the comic-strip side of death in America—later was echoed by Jasper Johns, Andy Warhol, Roy Lichtenstein, and others.

Like most true prophets, Rivers was scragged in his own country. Not by the artists themselves, of course; the New York School still preserves its old stockade, “us against them” protocols.

The critics of the 1960s, however, chasing hares set loose by Greenberg, were exceptionally tough; they called Rivers derivative, meretricious, illustrative, and all the other dirty words for traditional, original, and allusive. Curators joined the hunt. In Rivers’s narrative compositions the lovely “purple patches of fetishism” (the phrase is Nico Calas’s) were ridiculed by formalists, minimalists, conceptualists, and everybody else capable of ripping a tag off Wittgenstein. “Hate power, which makes New York so great,” to use Louis Fincklestein’s phrase, was unleashed.

A bad time followed, not only for Rivers but for most members of the so-called “Second Generation of the New York School.” They were accused of “slavish imitation” and other grievous sins. Yet no sooner had they begun to feel sorry for themselves than the Hegelian Spirit of Christmas Past began to seek them out. Ph.D. candidates on the scent of fresh footnotes, collectors looking for bargains, deans in need of brand-name professors, archivists collecting old catalog prefaces and other love letters, all tempted the artists into the rituals of re-initiation—one of the more typical curiosities in post-modernist America.

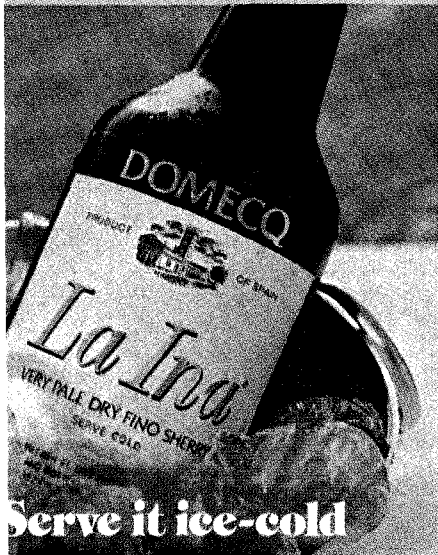
Of course, Rivers’s chronology didn’t unravel quite that simply; his latest one-man show is hardly a resurrection (Robert Miller Gallery, 724 Fifth Avenue, through 11/12). It’s a continuation, a survival.

Rivers looks backward as well as all around him. He’s committed to the impurities and intricacies of an art that’s as much like life (with all its mess) as it is like an object (with all its sheen). In the new pictures, Rivers suggests a number of problems. How to achieve maximum color sensations and hold on to line; or, how to take account of Western traditions and keep free of foreign entanglements. His proposal for color is characteristically bright and stupid (most “art ideas are pretty dumb,” de Kooning once noted; he was talking about Cubism). Rivers begins by placing together some sheets of colored carbon paper (an elegant new product) into an abstract pattern vaguely connected with an image he has in mind or with a drawing he intends to develop. Then he makes a drawing on top of the carbon paper, pushing on the pencil to produce a copy with arbitrary color zones. It’s a bit like picking colors with your eyes closed—a fine bit of Zen sharpshooting—except the system

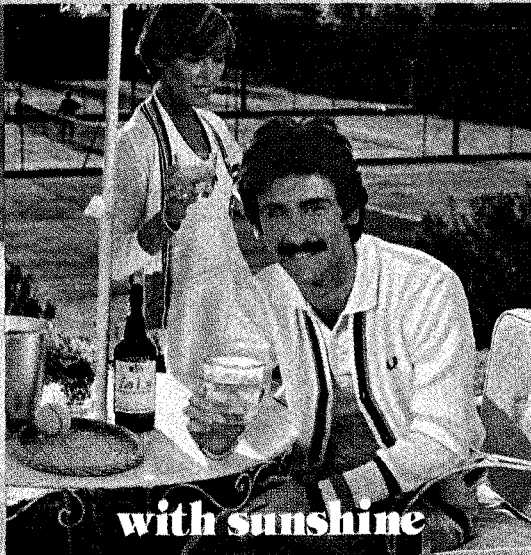
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La Ina

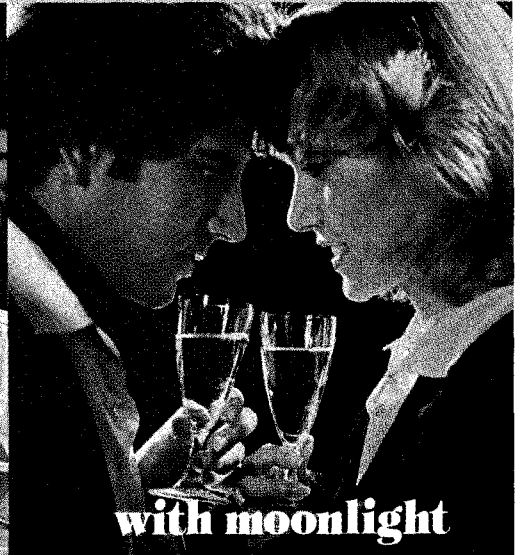
So light, it's always right.



Serve it ice-cold



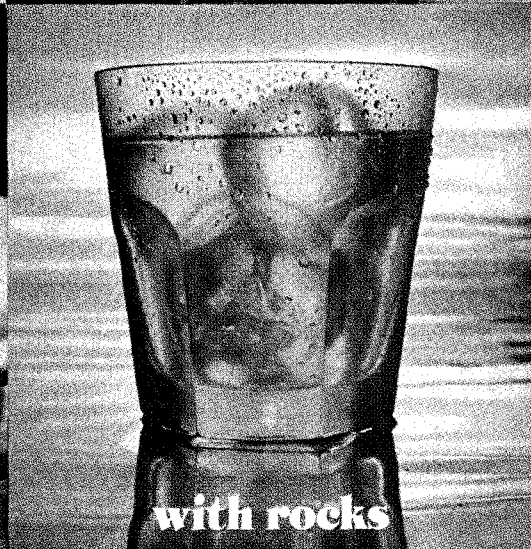
with sunshine



with moonlight



with snacks



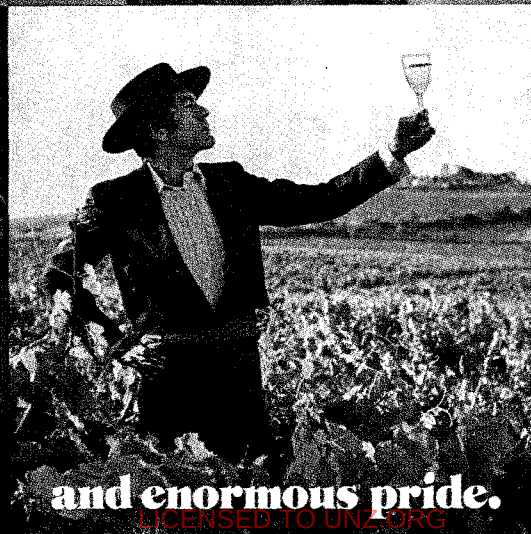
with rocks



with shellfish



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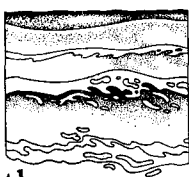
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is rigged to produce the colors you want more or less where you want them. After refining the colored drawings and enlarging them to the size of the canvas he wants to use, Rivers translates the image to paint, with the usual dippy-doodle panache that's made him beloved and despised on both sides of the Atlantic.

One series of pictures concerns Rembrandt's *Polish Rider*. Rivers's copy is based on a large print of the Frick Collection's bijou. He studied every detail; he figured out that the tassel on the bridle is the horse's cropped tail, and that the rider is heavily armed (he has a bow and arrows and a sword and a dagger and a double-headed battle-ax), and that the bottom of the painting (including the hooves) must have been cut away and later repainted. The thoughtfulness, the contemplative intensity that informs the studies as well as the finished paintings is part of the work's visual allure. Like most of Rivers's subjects, it has overt glamour. So does poet John Ashbery, whom Rivers photographed and painted from drawings of the photographs. Ashbery is at work at the typewriter; in the background are two pages of typescript poems lettered with fanatical legibility. The poet poses like an Ingres in shirt-sleeves, and Rivers adds a bit of Ingres's porcelain to the finish. A complex metaphor is invoked; it concerns white paper and black ink, white shirt and black hair, white canvas and black paint, white thoughts and black words. Something is being created out of nothing by Rivers, by Ashbery, by the viewer who witnesses the mixings. Even more intricate is Rivers's homage to Tamara de Lempicka, a Paris-Polish Beaux-Arts Cubist of the 1920s; she painted a stylish mandolin player that Rivers saw and adapted; both his work and hers are titled *Resurrection*.

Art past, present, and in between are treated as friendly equals. Rembrandt and Ashbery become familiar in Rivers's Procrustean bed, where they are democratically sliced into colored rays and planes. Like Kenneth Noland—supreme anti-Rivers artist in the formalists' pantheon—Rivers can say, “I wanted color to be the origin of the painting.” Rivers inserts colors where all imagery starts—beneath the sheets. And he coaxes it to full intensity in a format of radiating rays which might allude to such Noland's as *Cadmium Radiance*, 1963—Rivers has enough of

the devil in him to quote the color-field scriptures to suit his purpose.

Unlike Noland, Rivers counts on ambiguities and pathos. He comprehends failure. He compromises. For example, given intense colors, you must have edges. Edges require the intrusion of draftsmanship into chromatics. Noland tries to isolate drawing to the crisp edges of masking tape. Rivers appears to draw with soft maneuvers of graphite or with brushy elisions. In fact, the scaffolding of Rivers's shapes is defined with an airbrush across stencil cutouts in as post-painterly a manner as Noland's. Rivers uses art to disguise the process. Noland, just as sneakily, uses art to stick the method in your eye.

It's good to have Rivers back, stage center, in top form. Perhaps the art world is becoming a little more tolerant, more open? There were shows for George McNeil recently (at Berman, 50 West 57th Street), for Alice Trumbull Mason (Washburn, 42 East 57th Street), and for geometric abstractionists of the 1930s (Pearl, 29 West 57th Street). **Ibram Lassaw** is exhibiting examples from ten years' work at Zabriskie (29 West 57th Street, through 11/12). His gilt-bronze openwork constructions filter space and light as delicately as ever, tumbling reflections and voids on top of each other like sunlight on choppy waters. **Landes Lewitin**, who was so entertaining, massively learned, and impressive a figure in the 1950s, is seen in a small, well-chosen group of paintings and colored drawings (Ingber, 3 East 78th Street, through 11/9). As Philip Pavia says, Lewitin found the secret of “candy colors”—toffee browns, poisonous pistachios, sweet-nothing pinks. He combed and teased his mixed mediums to make the surfaces vibrate. And he locked his shapes to the backgrounds with a craftsman's lapidary elegance (dolmens, cromlechs, and menhirs were among his favorite motifs).

Lewitin was tapped by the Museum of Modern Art for the same “Fifteen Americans” show that introduced Frank Stella. In the late 1950s Lassaw was as well known as David Smith. It is important to take another look at such works—for the viewers, for the art, for the spirit of the times. If America ever is going to have a visual culture, it must learn about the conservation of spiritual matter.

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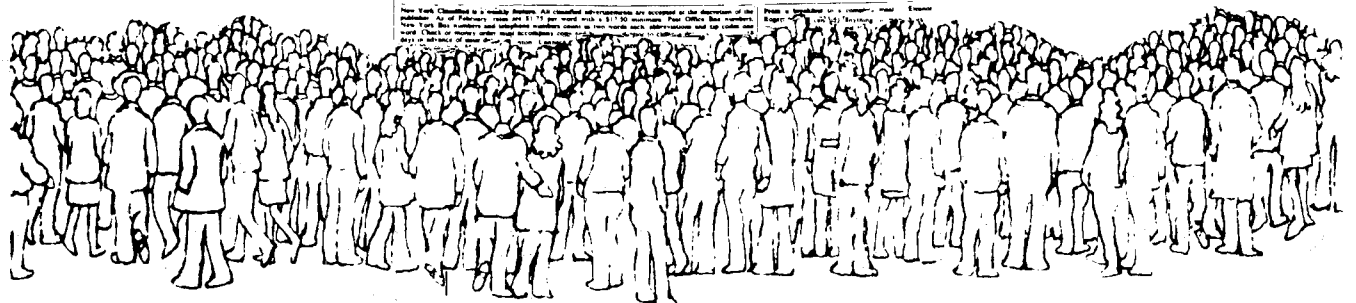
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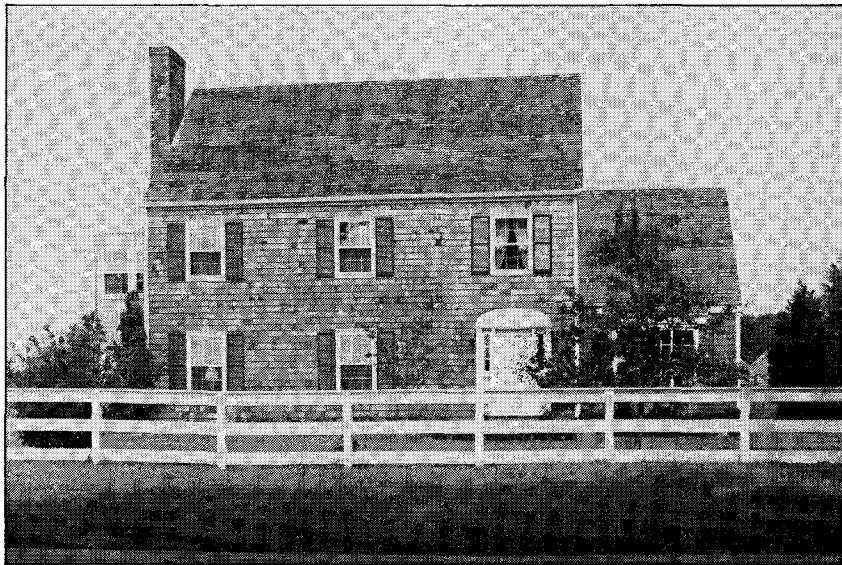
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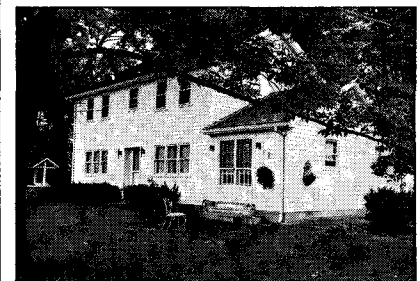
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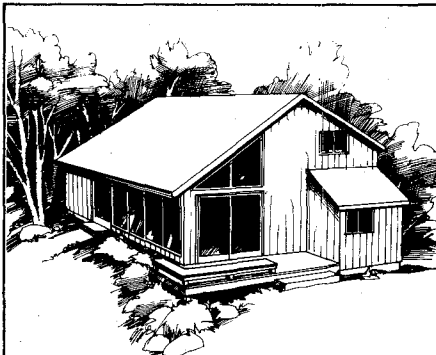
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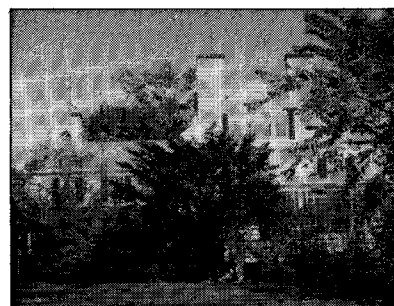
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Movies / Molly Haskell

'FIRST LOVE' AND OTHER MIXED BLESSINGS

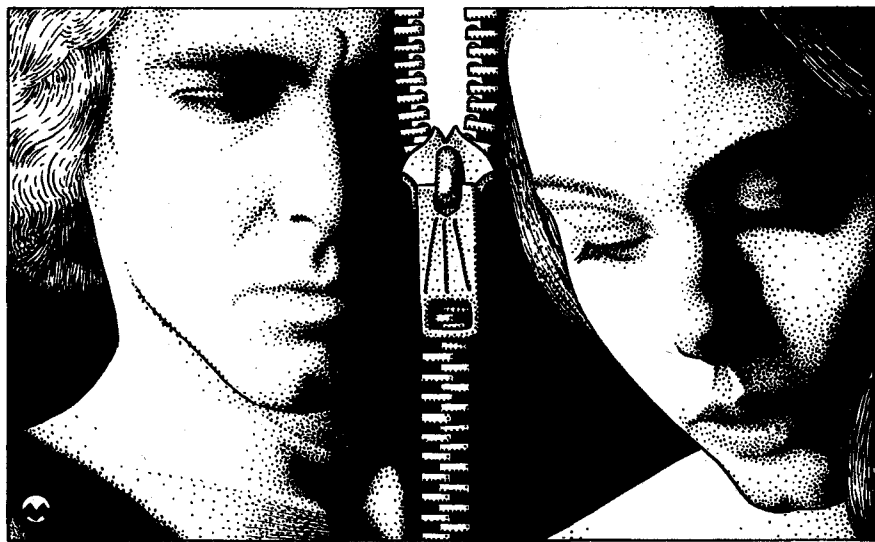
"...The extended and explicit sex scenes in Joan Darling's *First Love* destroy the idea of a spiritual innocence betrayed..."

First Love. The very phrase is two-faced. On the sunny side, there is the ideal, the pure-perfect and never-to-be-repeated rapture of undivided youth. On the darker side, hidden at first like the inner lining of a reversible coat, is its bitter secret. It ends. And always, no matter how, it ends bitterly, bringing with it the shattering of certain deeply held illusions. Or so we are told in the literature and lyrics of disenchantment. The traditional perspective—and Joan Darling's first film is no exception—is the male point of view. It is the idealistic young man whose preconceptions are trampled on by the worldlier woman.

Turgenev's short story "First Love" (made into a vapid, visually overripe film some years ago by Maximilian Schell) is a classic. The disillusionment inherent in first love is dramatically rendered in a double irony. What is for the young man the first great love is, for the girl, the second, or third, or fourth. Already on the far side of the maturity abyss, she is having an affair with an older man who, in Turgenev's poignant twist of the Oedipal knot, turns out to be the boy's own father.

Joan Darling's *First Love* is based not on Turgenev, but (in a very loose adaptation by Jane Stanton Hitchcock and David Freeman) on Harold Brodkey's short story "Sentimental Education," itself a distant relative of Turgenev and Flaubert. In the film, an equivocal drama of romantic-sexual awakening in an unidentified college, there is a little Brodkey, a little Turgenev, a little Dante, and a lot of William Katt, the 40-karat goldilocked lad who played the high school hero in *Carrie*. Here, looking even more like the prince in a Victorian children's tale, who could have all the princesses in the world, he is asked to play a bookish idealist who finally finds the girl (Susan Dey) worthy of his romantic dreams, only to give her up when she fails to live up to his expectations. In a context that Darling has failed to make plausible, the disillusionment is as fake as his innocence.

Susan Dey conveys as much with her lovely eyes as she can, but she remains



that inveterate archetype, the woman of mystery. It is with the fumbings and the lyricism of Katt's initiation into love and disenchantment that Darling is concerned. But despite the idolatrous prologue and epilogue, in which we see him kicking a soccer ball in sun-dappled splendor, he comes off as a moral prig, denying his precious body to one woman (Beverly d'Angelo) and saving it for another.

Perhaps if he didn't look so attractively spoiled, his character would be more sympathetic, but as an amorous retardee Katt just won't wash. Even if he made more of an effort to play against his good looks, his eyes would betray him: They know instinctively when to meet and connect with a woman's. And Darling and director of photography Bobby Burne don't help matters by crowning his golden head with keylighting at every opportunity, so that he looks as if he should be fitted with giant pearly wings and placed atop a Christmas tree.

His relationship with, and rejection of, Dey leave too many questions unanswered, and the film seems more elliptical than it is meant to be. (As a footnote, in the plot synopsis given critics at the screening there were some four scenes clarifying the relationship that do not appear in the final cut.)

I have the feeling, though, that even

if some of the holes were filled, an uncertainty would prevail. It stems from the confusion besetting romantic fiction now that surrender to passion can no longer be felt as a fall from grace. Perhaps realizing that sexual freedom is anathema to the conventions of romance, Darling has come up with what appears to be a hybrid of late-sixties and mid-seventies sexual attitudes. The pitting of the sexually sophisticated roommate (John Heard) against the chaste one is a throwback to repressed ooh-la-la, gee-whiz feelings about sex and "the knack," while the subsequent unblushing love scenes are soft-core seventies.

An ex-actress and award-winning television director, Darling has more than proved herself in that medium. She was responsible for the sublime "Chuckles Bites the Dust" segment of the *Mary Tyler Moore Show*, and has directed episodes of *Mary Hartman, Mary Hartman, Rhoda*, and *Phyllis*. But she has always worked within the enclosed boundaries of the television series, in which cultural and sexual attitudes and character motivations were all givens. Here she has the more difficult task of projecting a world from scratch. She shows her skill, as one might expect, in directing her young actors, and particularly in the casually intimate scenes that convey the tacit understanding of a common species.

MAN AND HIS GOLD, PART III

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In a village in South America, a peasant steals furtively into the abandoned wing of a mine. With little food or water, he will scratch at the rock for days until he has found gold—or is discovered by the mine authorities. To him gold is money; it is a medium of exchange.

In a restaurant near his University, an economics professor lunches with his colleagues. He is explaining the recent Jamaica Agreement to remove gold as the common denominator of world currencies. To him, gold—and he uses the popular wording—has been “demonetized.”

One view is educated, theoretical and modern. The other is instinctive, practical, and historical. But because powerful countries also hold these diverse views, there has been inevitable collision.

Since World War II there has been running debate on the monetary role of gold, with sophisticated arguments to support each side. Finally, in Jamaica in January, 1976, a committee of world finance ministers agreed that gold would no longer be what is termed “a unit of account.” This means that nations will no longer calculate the values of their currencies in a relationship to gold—but to a group of selected currencies instead.

Though this is technically called demonetization, it puts no restrictions on gold as a medium of exchange (or as a store of value). And nations have been trading with it since.

It is difficult to make gold into something less than money because it has the necessary requirements of a currency—it is portable, available in various denominations of value, easily recognizable, and generally accepted. And, to the world's monetary system, it even offers some advantages that currencies cannot. It cannot be inflated by printing more of it, it cannot be devalued by government decree, and it



has been trusted as money longer than any currency in the world.

No one can guess how much unity on gold policy will ever be achieved. Countries tend to follow their own economic interests and gold is now widely dispersed. The European Common Market holds more than the U.S., and some OPEC countries have bought heavily. Also, some important gold countries, Russia and Switzerland among them, do not belong to the major world monetary association.

Furthermore, nations own only *half* the world's gold. Much has been acquired by organizations such as companies or private banks—and with a deceptive absence of

drama—by literally millions of individuals. In many free countries, the latter could cast a vote against an anti-gold policy.

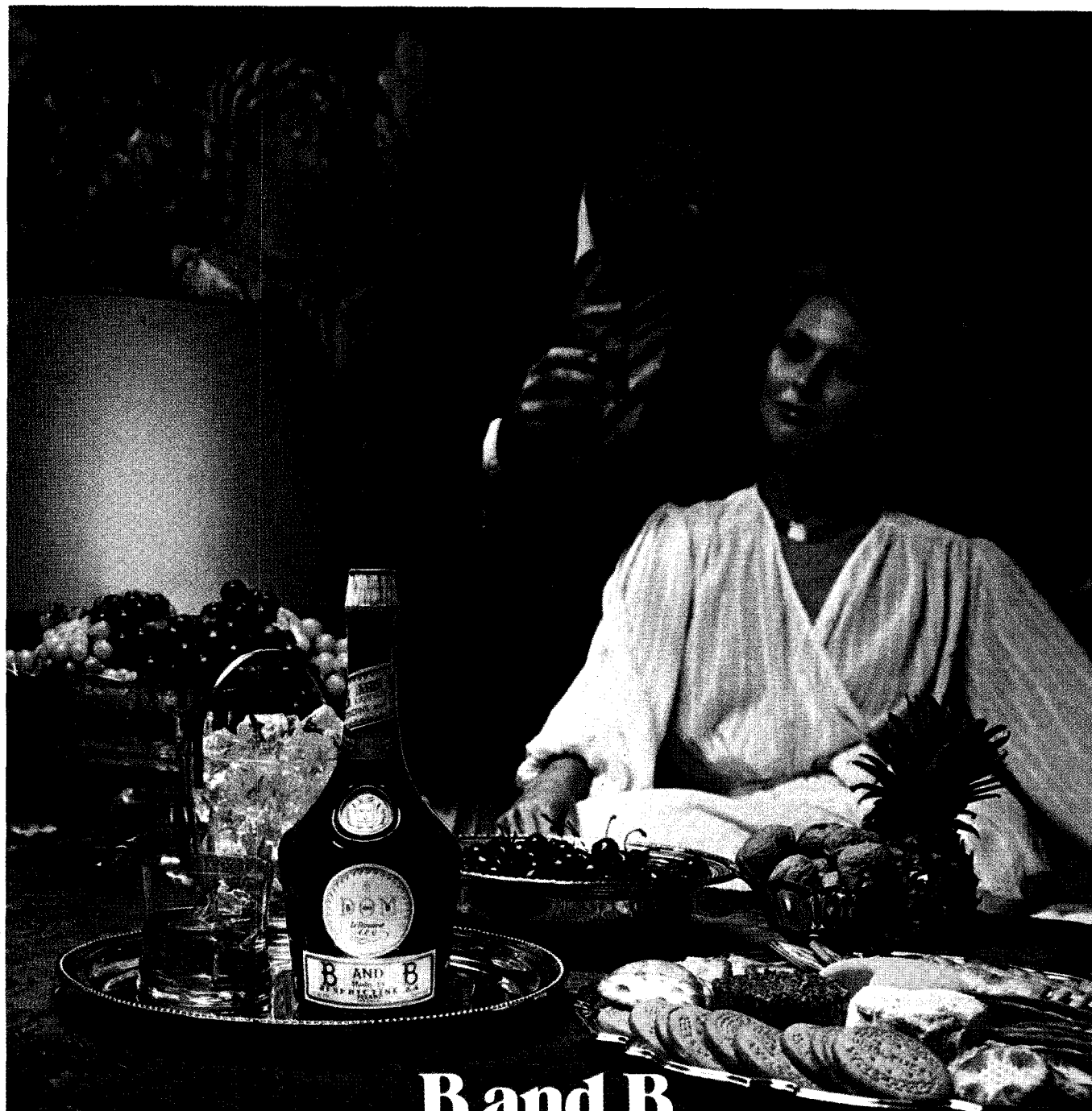
As the debate continues, gold always seems to return to a historically proven premise—it is extremely rare and extremely useful and therefore has value. And when there are two parties, whether government or individual, who agree on this, gold is money that can be exchanged.

This advertisement is produced in the interest of a wider knowledge of man's most precious metal. For more information on gold, write to The Gold Information Center, Dept. NY, 645 Fifth Avenue, New York, N.Y. 10022.

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is Benedictine is wed to fine Cognac. The result is what every marriage should be—unvarying delight. That's why when there is romance in your soul, there should be B and B in your glass. B and B "On the Rocks."

86 Proof

From Benedictine Fécamp, France



On the behavioral level Joan Darling moves intuitively close to what one feels to be the truth about young people today. If she and her screenwriters fail to illuminate the general desires and frustrations of the "younger generation," fail to perceive and transfix those bafflingly fluid borderlines between romance, friendship, and eroticism, it is after all a failure common to us all.

After its usual delay, Hollywood is catching up with the Vietnam war, and the first films of what promises to be a cycle deal not with the war itself but with returning veterans. I don't find this in itself disturbing, as I was never one of those who complained of Hollywood's "cowardly" reluctance to deal with Vietnam. The critics who called for such films were asking not for dramatically viable works—which are rarely created in the midst of the turmoil they describe—but for films to end the war. Jean Renoir, in a remark he made about *Grand Illusion* (a film made three years before World War II), implied the futility of such a hope, a lament that would apply with greater force to Vietnam, the most extensively covered and seen war of them all. If the evidence on the seven o'clock nightly news couldn't drive us out of Vietnam, no mere film would.

Moreover, anti-war films suffer from a built-in contradiction in its most damaging form. In order to get people into the theater they must indulge the action heroics and violence they purport to condemn. Both **Heroes**, starring Henry Winkler and Sally Field, and **Rolling Thunder**, a revenge melodrama starring William Devane, deal with traumatized veterans and exploit the violence that Vietnam has supposedly engendered. But then they don't set themselves up as pacifist enterprises.

Not *Rolling Thunder* anyway, one of the most unapologetically violent films to come along in quite a while. Based on a story by Paul Schrader (turned into a screenplay by Schrader and Heywood Gould) and directed by John Flynn, it is, apparently, less violent than the script that was turned down by Warner Bros., and less violent than the film originally shot, and is now missing at least one crucial and one less-than-crucial scene. Devane plays a major who has spent seven years in a Viet Cong prison and has been tortured into a state of numbness reminiscent of that other Schrader catatonic, *Taxi Driver's* Travis Bickle. Upon his return home, he is assaulted for purposes of robbery by a gang of Texas thugs whose tactics are extravagant even for *Walking Tall* country. After plunging Devane's hand into a disposal

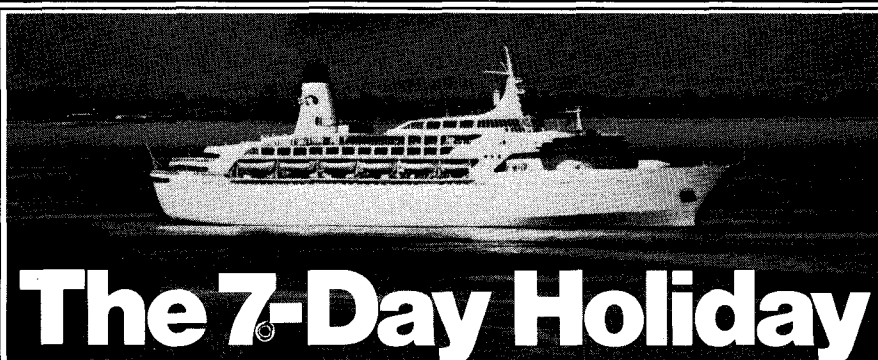
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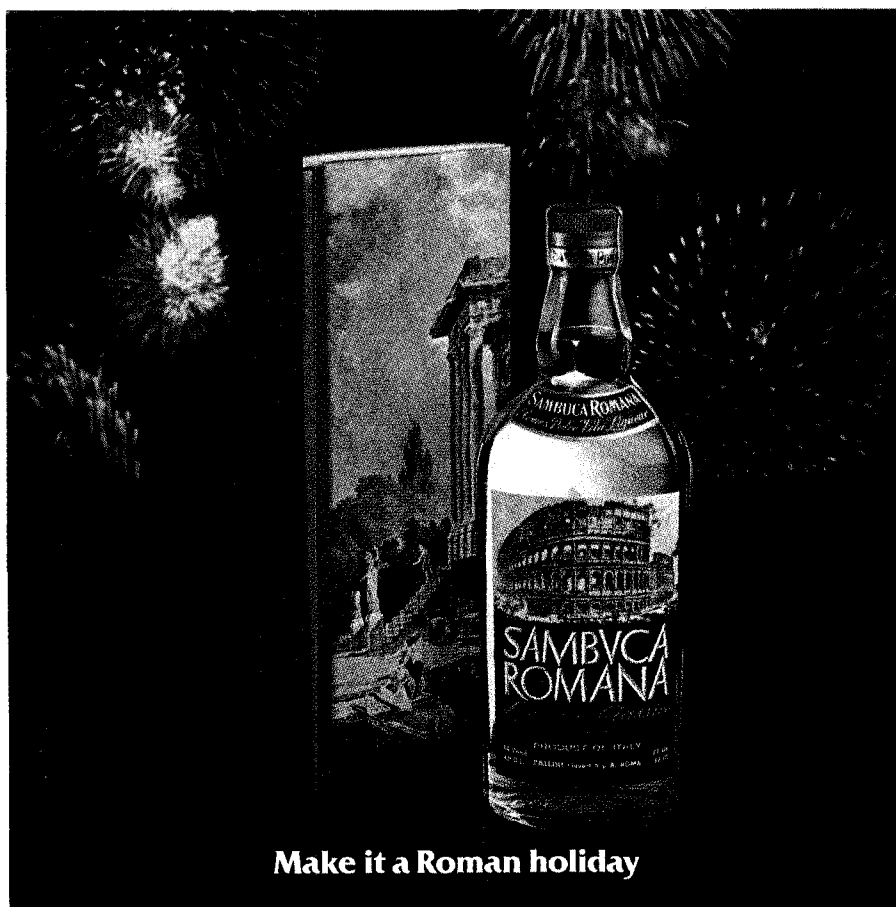
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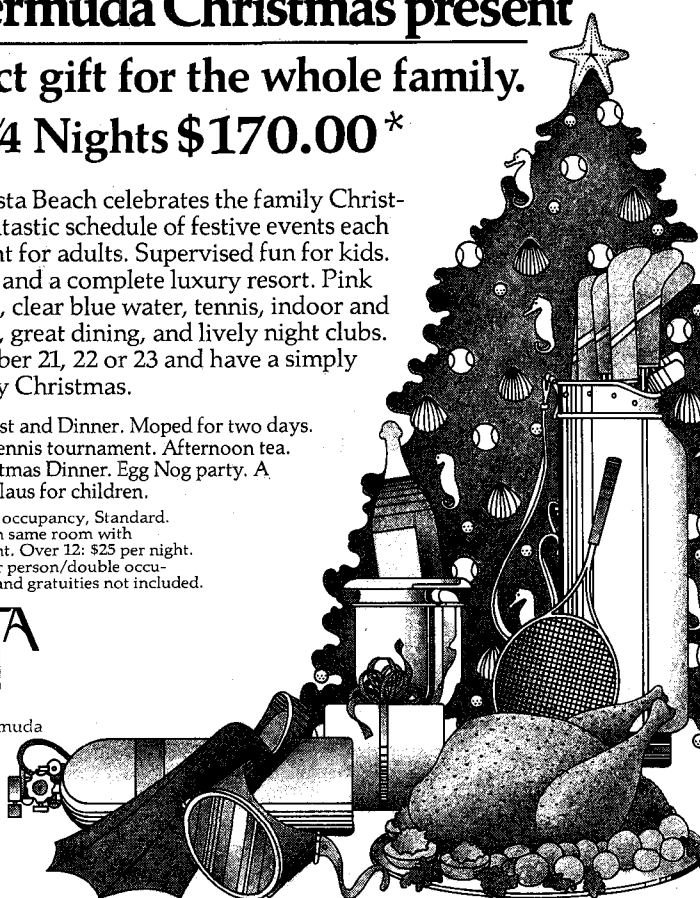
Includes: Breakfast and Dinner. Moped for two days. Cocktail party. Tennis tournament. Afternoon tea. Traditional Christmas Dinner. Egg Nog party. A gift from Santa Claus for children.

*Per person, double occupancy, Standard. Children under 12 in same room with parents: \$15 per night. Over 12: \$25 per night. Extra nights: \$39 per person/double occupancy. Airfare, tax and gratuities not included.

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unit, the ringleader, who seems to be taking a night course in contemporary sexuality, calls Devane a "macho motherf-----." The gang then apparently disposes of Devane's wife and child in a gruesome manner. I say apparently because we don't know until several scenes later that they are dead. The cutting of this scene weakens the already leaky motivation of the revenge plot. I cannot buy the idea of a man who is so emotionally dead he can't relate to women, but has enough juice to work up a homicidal rage for a mass slaughter. The shootout in Mexico needed a Sam Peckinpah to give it a visceral and visual coherence that would make us momentarily forget its impossibility.

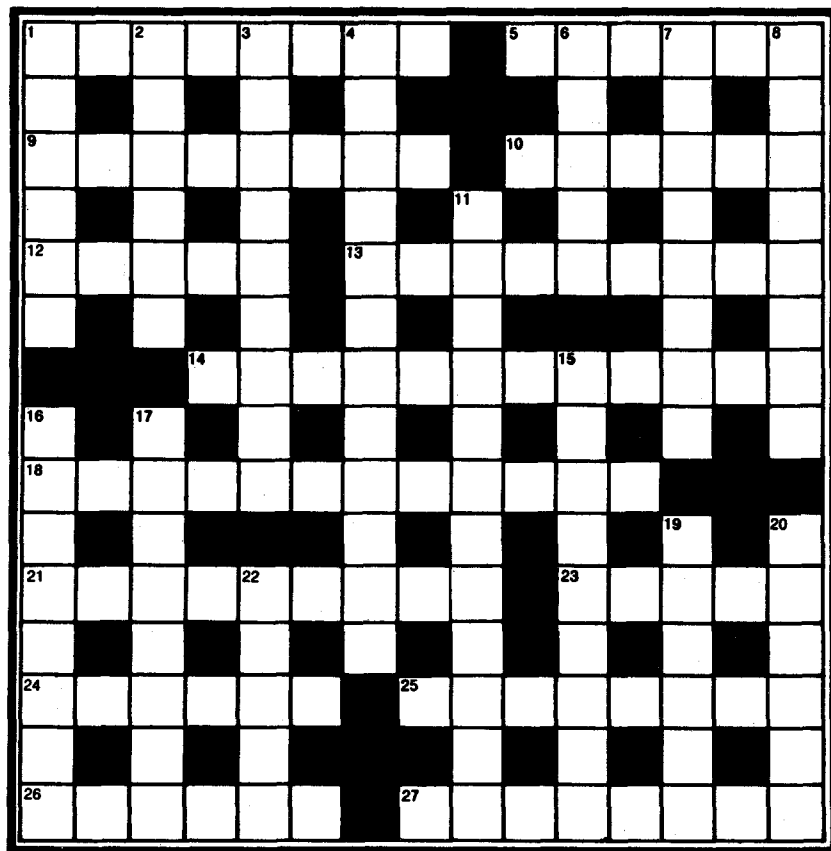
The men—Devane and his fellow catatonic veteran, Tommy Lee Jones—come off better than the women because they are excused from ever uttering a word. Linda Haynes, who was so exciting and authentically rural in Robert Mulligan's *Nickel Ride*, has that most thankless role of the adoring and impossibly patient woman who must babble on to fill the silences.

Sally Field does somewhat better with precisely the same role in *Heroes*. The Singing Nun meets the Fonz on a cross-country bus ride, with echoes of *It Happened One Night*. In this youthful and somewhat overambitious film (written by James Carabatsos and directed by Jeremy Paul Kagan) there is even a motel room scene where they "don't do it." (There is a similar scene in *Rolling Thunder*. Will the impotence wrought by the Vietnam war become the last refuge of screen puritanism?)

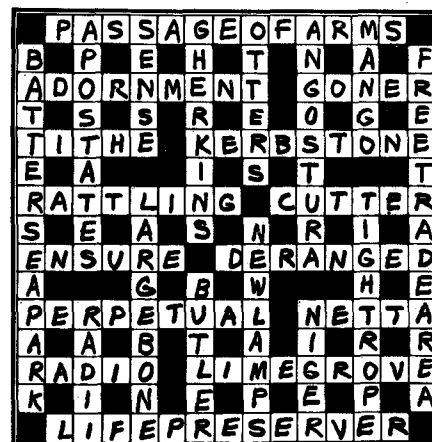
Actually, the inability of the Field and Winkler characters to consummate their relationship is a refreshing acknowledgement that sex is not so easy as the proselytizers of liberation would have us believe, but I grow wary as we seem to hasten pell-mell back to the fifties. Winkler is a Holden Caulfield home from the trenches, a sweet-tough punk (classier than the Fonz) given to bouts of violence, while Field has a plucky innocence and womanly compassion reminiscent of Doris Day. She may have been selected to partner Winkler in his film debut because she is the only female shorter than he is but in the TV film *Sybil* she proved she was more than just a kiddie star, and here she gives Winkler the support he needs. Though he and Field develop a lovely rapport, everything about them—their diminutiveness, their cuteness, the sunny sanity of their relationship—places them within the dimensions of the small screen, a tender trap in which they are locked with the sentimentality of a period long before Vietnam. ■

WORLD'S MOST CHALLENGING CROSSWORD

FROM THE SUNDAY TIMES OF LONDON



Solution to last issue's puzzle:



Clues

ACROSS

- 1 Endless species difficult to get money for? (4, 4)
- 5 A first-class dog changing slowly. (6)
- 9 It comes between the English-speaking countries. (8)
- 10 Put in some for her recipe. (6)
- 12 Leave late with the tea blend. (5)
- 13 Recognise the shelf from the instruction. (9)
- 14 London town growth where they pack the food? (7, 5)
- 18 Interrupt a dispute when not asked to—and then get ready for a row! (3, 4, 3, 2)
- 21 Where they fish mostly? (2, 3, 4)
- 23 Novice leads novice in the Alps! (5)
- 24 In addition, your old ending is palatable. (6)
- 25 Disperses the musicians in a Norfolk town. (8)
- 26 Hold out against one society among all the others. (6)
- 27 Rule people inside building. (8)

DOWN

- 1 Supreme happiness is above you. (6)
- 2 Wave, and what might make it for the ladies? (6)
- 3 Force convicts to do the exercises? (9)
- 4 Saint to choose and measure as spotless! (5, 3, 4)
- 6 It is boring as a training exercise? (5)
- 7 Quite a lot of effective trading? (4, 4)
- 8 Treat Poe as another form of entertainment! (8)
- 11 Horse in a new team shows such natural inclination! (12)
- 15 Amusement arcade feature is about right for publication. (9)
- 16 Rips rent in this very fast! (8)
- 17 It's not as different as such positions. (8)
- 19 View with gravity the stretch of open country from the farmhouse. (6)
- 20 Coming up to tea in a private room? (6)
- 22 So the new moral significance appears. (5)

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If you're just breaking in your jogging shoes or you're on your fifth pair, we can put you on the right track.

If you're one of the many who've joined the joggers around the Central Park reservoir every morning at 7, we'd like to talk to you about two things — giving yourself all the benefits of a professional running coach and a sumptuous setting in which to do your running.

The coach we're talking about is Mike Spino, Director of California's Esalen Sports Center and author of "Beyond Jogging—The Innerspaces of Running," which is exactly the name of his series of personalized workshops on both the physical and mental aspects of running.

And the setting for this workshop is the luxurious Princess Tower Hotel at Freeport/Lucaya in the Bahamas, home of ABC-TV's "The Superstars."

At our Bahamas workshop, you'll learn to use your head to get the most out of your legs. You'll get into things like: meditation and self-awareness... visualization and guided fantasy, where you create and use images that enhance your perceptions and physical experience... centering, from which you develop a sense of inner balance and harmony... and ways of meeting everyday life situations.

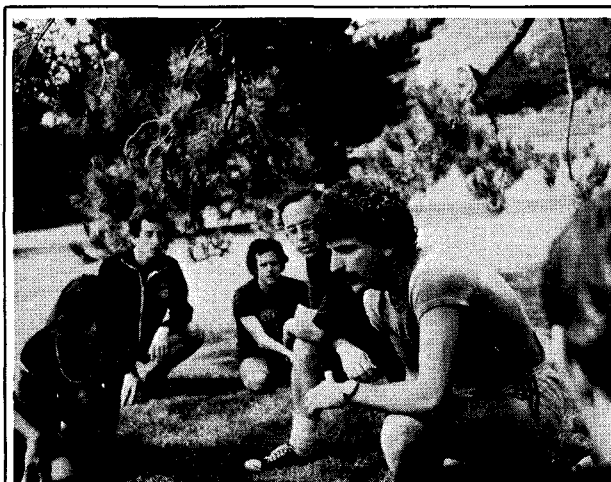
You'll also be guided in the various gaits, tempos and breathing techniques of running as well as specific styles of body movement, muscle-skeletal exercises and Hatha-Yoga-based exercises.

The whole program, including a personalized training routine and workbook for you to take back home, is

entirely geared to your individual goals. Whether you're a beginner or a long-time jogger.

And, as promised, the scene of these Thursday-through-Sunday sessions, from November 3rd through the end of April, is one of the world's great playgrounds — the Princess Tower Hotel at Freeport/Lucaya.

Your deluxe accommodations include 4 days/3 nights in a superior room at the Princess Tower... 3 daily meals with your choice of a gourmet menu or training diet... great night entertainment, including a casino... use of all golf, tennis and swimming facilities... and transportation to and from the hotel and the Freeport airport.



Mike Spino and students get deep into a session during an "Innerspaces of Running" Workshop.

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If you're interested in our little run in the sun this winter, call now to make your November reservations. In N.Y.C. call 212-752-1216. In New York State call toll-free 800-442-8418. Everywhere else toll free 800-223-1818.

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Please send me your "Innerspaces of Running" brochure and registration card.

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SALES & BARGAINS

BY LEONORE FLEISCHER

NOTES ON MARKDOWNS, MONEY-SAVERS, AND RIPOFFS

Trick treats—Those pop-art soda-untain goodies that sell around town for more can be bought here for less. The strawberry-and-vanilla ice cream soda is \$6 here, not \$12.50; the ooey cake is \$8, not \$25; a banana split sells for \$6; a pan of cupcakes \$6; and a small soda is \$1.50. This antiques store is also filled with leaded glass and bamboo, wicker, and bentwood furniture. Checks accepted; no credit cards. *Circa 1890, Inc.*, 265 East 78th St. (RE 4-7388); Mon.—Sat. 1 a.m.—6:30 p.m.

Light work—Here is a young man who makes attractive lamps, candlesticks, and mirrors out of baskets, osich eggs, and shells. These items are usually sold through decorators. In November only, the factory will be open to the public, and you may choose your own at much lower prices. All lamps come with shades and cable switches. Examples: a lamp with base of four sea-urchin shells, 18 in. high, \$100 retail, here \$45; lamp with five graduated Philippine baskets, retail \$75, here \$30; other, smaller lamps at \$20; ostrich-egg lamp, retail \$10, here \$37.50; candlesticks come as well as \$7.50; handsome mirrors of all shapes and sizes are priced according to size, but the ones that retail for \$210 will be \$95 here. Many handsome sketches from China or the Philippines make different styles of lamps. Checks accepted; no credit cards; all sales final. *Barry Robrish, Inc.*, 347 West 11th St., eleventh floor, front (947-9465); Mon.—Sat. 10 a.m.—5 p.m.; thru 11/30.

Where there's a wall—The downtown warehouse of an uptown wall-covering and fabric showroom is open to the public for three days only, to clear out discontinued and surplus merchandise, and the bargains are terrific. A large selection of wallpapers, mostly washable vinyls (some in small quantity), that normally sell for \$1—\$25.50 per roll are now \$3; a limited quantity of 40-in.-wide lustrous silk fabric from Thailand in heavenly Chinese colors, usually \$36 a yd., is now \$8, and a wide variety of hand-dyed upholstery and drapery fabric now \$6 a yd. You might be able to match the latter to wallpaper, if you

ask suggestions for Sales & Bargains to Leonore Fleischer, New York Magazine, 1 Second Avenue, New York, N.Y. 10017, a month before the sale. Do not phone.

move fast. Checks accepted; no credit cards; all sales final. *ID International (warehouse)*, 1 East 28th St., fifth floor (688-3580); Thurs., Fri., Sat. 9 a.m.—6 p.m.; 11/10–12 only.

Foreign affairs—This store is filled with handicrafts and clothing from Colombia, Ecuador, Bolivia, and Peru, and everything is now 25 percent off. Cotton tunics, now \$12, and skirts, now \$15 and \$18, have been reduced by even more: 50 percent. Heavy hand-knitted sweater coats, were \$68–\$75, now \$51–\$56; alpaca sweaters in men's and women's sizes, including a large selection of pullovers, were \$35–\$45, now 25 percent lower, as are the African striped jute shoulder totes with leather handles, formerly \$24–\$29, depending on size. Jewelry from Ethiopia, India, Afghanistan, and other exotic realms, most of it antique and made of silver: rings, were \$6–\$45, and necklaces, were \$18–\$175, now one quarter less. Also wall hangings, baskets, pottery, beads, ceramics, antique folk art, and textiles. Master Charge, Visa, checks accepted; exchanges possible, except on cotton garments. *Putumayo*, 857 Lexington Ave., between 64th and 65th sts. (734-3111); Mon.—Sat. 10:30 a.m.—7 p.m., Sun. noon–5 p.m.; thru 12/3.

Domestic affairs—This housewares store is having its pre-Christmas sale, and some useful and attractive things are here at reduced prices. Stackable Lucite cosmetic organizers, were \$8.99, now \$5.99; ten-piece stainless-steel cookware sets, copper bottoms, were \$59.99, now \$39.99; 50-ft. watering hoses for houseplants, were \$9.99, now \$5.99; seven-piece porcelain-enamel cookware sets, were \$44.99, now \$31.99; 52-piece stainless-steel flatware, was \$49.99, now \$30; eight-piece wooden kitchen tool sets, were \$14.99, now \$9.99; Austrian hand-blown real crystal goblets, for red or white wine or champagne, were \$14.99 per glass, now \$11.99; portable double hibachis, self-cleaning, self-extinguishing, were \$24.99, now \$21.99; African coaster series (jungle-animal prints, cork bottoms), were \$12.99 per set, now \$8.99; hand-blown crystal rootlet hanging planters in fruit shapes, \$2.99 each. Cash-and-carry only; all sales final. *First Stop Housewares, Inc.*, 1025 Second Ave., corner of 54th St. (TE 8-0007); Mon.—

Fri. 10 a.m.—7 p.m., Sat. 10 a.m.—6 p.m., Sun. noon–5 p.m.; thru 11/20.

Best bedding—This Lower East Side store has a new discount policy of 30 percent off the suggested retail price on all first-quality and designer sheets from all mills. At the same time, they still have some closeout sheets, primarily prints, from Stevens, Wamsutta, Martex, Burlington, and other well-known mills at \$3.99 for twin, \$4.99 for full, \$7.50 for queen, and \$10 for king; Wamsutta dust ruffles in a large number of designer patterns are being closed out at \$9 for twin, \$11 for double, \$13 for queen, and \$16 for king; matching shams (if available in same patterns) are \$4.50; shower curtains in fabric or heavy-gauge vinyl, transparent or patterned, \$8–\$20 elsewhere, here \$3–\$8; St. Marys electric blankets are sold here with two-year warranties: twin, \$16.50; full, \$18 (single control) and \$20 (dual); queen, \$26; and king, \$28; with five-year warranties: twin, \$21; full, \$23 (single control) and \$27 (dual); queen, \$32; king, \$47. Master Charge, Visa, checks accepted. *J. Schachter Corp.*, 115 Allen St., corner of Delancey St. (533-1150); Sun.—Fri. 9 a.m.—5 p.m.

Playtime—Quiktix are reduced-price tickets for people who are willing to take the chance at the last minute of seeing a play at Joseph Papp's Public Theater. Costing \$3 each for Tues.—Thurs. and Sun. evenings and Sat. matinees, and \$4 each for Fri. and Sat. evenings and Sun. matinees, they go on sale at 6 P.M. for evening performances, 1 P.M. for matinees. The Public Theater lobby opens at 1 P.M. (noon for matinees), and numbered slips will be handed out to determine your position in the Quiktix line, but you must wait on line until 6 P.M. (1 P.M. for matinees), when tickets go on sale. However, it's possible to arrive a half hour before the tickets go on sale and still be able to purchase tickets. Only two tickets per purchaser; one Quiktix line for all New York Shakespeare Festival productions at the Public Theater; requests for individual plays can be made at the time of Quiktix sales. Also: The New York Shakespeare Festival presents several workshop productions each season; admission free; tickets available day of performance only, on Quiktix line. *The Public Theater*, 425 Lafayette St.

FOOD AND DRINK INVENTED IN NEW YORK

“...The modern frankfurter was born in Coney Island in the 1890s. Charles Feltman sold them from a pushcart for 10 cents each...”

Chicago is hog butcher to the world, but these nationally beloved dishes and drinks with style and class were, of course, invented in New York. To wit:

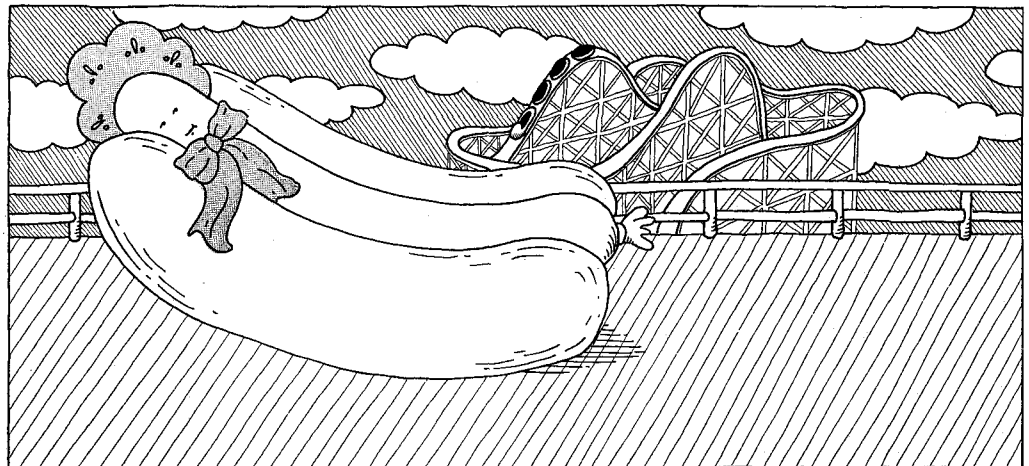
1. Waldorf salad: This invention was Oscar Tschirky's (Oscar of the Waldorf), who served as the Waldorf-Astoria's maître d'hôtel from 1893 to 1943. He was the first to combine apples, celery, lettuce, and mayonnaise, but someone else later added chopped walnuts to his recipe. Waldorf salad has been made with nuts ever since.

2. Bronx cocktail: Made with gin, dry vermouth, sweet vermouth, and orange juice, the Bronx cocktail was named for our borough in 1919.

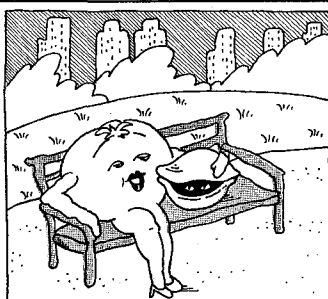
3. Manhattan cocktail: This drink of bitters, sweet vermouth, and whiskey was named after the Manhattan Club in New York City, where it was first mixed in the 1870s.



4. Manhattan clam chowder: Unlike its New England cousin, this clam chowder always includes tomatoes and never calls for milk. It is considered a heresy by many New Englanders. The Maine legislature once actually went so far as to introduce a bill which would outlaw the mixing of clams and tomatoes.

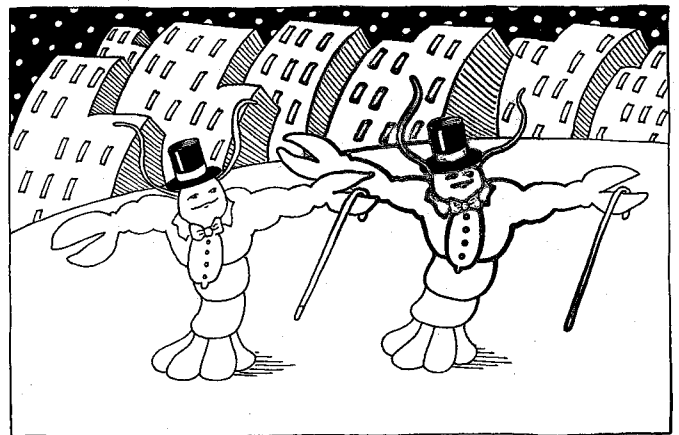


5. Hot dogs: Although frankfurter sausages have been around for centuries, the modern frankfurter was born in Coney Island in the 1890s. It was there that Charles Feltman, a native of Frankfurt, Germany, first sold 10-cent frankfurters in toasted rolls from a pushcart. Feltman's frankfurters were extremely popular, and at the prodding of Jimmy Durante and Eddie Cantor, Nathan Handwerker decided to open his own stand and undersell his former boss by a nickel. Nathan opened his stand in 1916 at Surf and Stillwell avenues in Coney Island, and his sales have been increasing every year. Today there are Nathan's in the cities and the suburbs, but most people seem to agree that the hot dogs always taste best at Coney Island.



6. Lobster Newburg: It was at Delmonico's again that this dish was first served. Ben Wenberg, a seafaring friend of Charles Delmonico's, had just returned from a voyage to South America and insisted on showing Charles the method of preparing lobster that he had learned there. Delmonico de-

7. Vichyssoise: Although this dish was invented by a Frenchman and has a French-sounding name, vichyssoise is strictly American. Louis Diat, a chef at the Ritz-Carlton Hotel in New York, first concocted this cold leek-and-potato soup in 1910 to meet a demand for cool, refreshing summer dishes.



cided to name the mixture of lobster, heavy cream, egg yolks, cognac, and sherry in honor of Ben, and for a time the dish was called lobster à la Wenberg. When the two later had an argument, Delmonico changed the name of the dish on Delmonico's menus and renamed it lobster Newburg.

8. Baked Alaska: The original Delmonico's Restaurant, founded in 1827 by Peter and John Del-Monico, was responsible for the dessert's present form and fame. The dish of ice cream on a pastry base with meringue was invented by chef Charles Ranhofer to commemorate the 1867 purchase of Alaska. ■

There are 108 ways the English keep dry with Gordon's®

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Gin & Tonic: 1½ ozs. Gordon's Gin into highball glass over ice. Squeeze in wedge of lime. Fill glass with tonic.



Gin Screwdriver: 1½ ozs. Gordon's Gin and 3 ozs. orange juice. Stir in highball glass over ice cubes.



Tom Collins: 1½ ozs. Gordon's Gin, juice of ½ lemon. Pour over ice in highball glass. Add sprinkle of powdered sugar. Fill with soda. Stir. Decorate with orange slice and cherry.



Gin Daiquiri: 2 ozs. Gordon's Gin, ½ oz. lime juice, ½ teaspoon sugar. Shake well with ice cubes. Strain and serve in cocktail glass over rocks.



Grapefruit Collins: 2 ozs. Gordon's Gin, ½ oz. grapefruit juice. Add 2 drops of sugar. Stir.



Gin and Soda: 1½ ozs. Gordon's Gin in highball glass. Add 2 drops of sugar. Stir.



Bitter and Soda: 1½ ozs. Gordon's Gin in highball glass. Add 2 drops of Angostura bitters. Stir.



Gin and Soda: 1½ ozs. Gordon's Gin in highball glass. Add 2 drops of sugar. Stir.



Cranaby Street: 1½ ozs. Gordon's Gin, ½ oz. cranberry juice, ½ oz. lemon juice. Shake well with ice cubes in highball glass. Add 2 drops of sugar and splash of soda. Stir.



TV Special: 1½ ozs. each Gordon's Gin and orange juice over ice cubes in highball glass. Fill glass with ginger ale. Stir.



White Lady: 1½ ozs. Gordon's Gin, ½ oz. Cointreau and lemon juice, white of one egg. Shake well with ice cubes. Strain into cocktail glass.



English Highball: 1 oz. each Gordon's Gin, sweet vermouth, brandy, over ice cubes in highball glass. Fill with ginger ale. Stir. Add lemon peel twist.



Maiden's Blush: 2 ozs. Gordon's Gin, ½ oz. lemon juice, teaspoon each raspberry jelly and powdered sugar. Shake well over ice cubes in old-fashioned glass. Garnish with slice of lemon.



Lady Shake: 2 ozs. Gordon's Gin, 1 oz. Cointreau, ½ oz. lemon juice. Shake well over ice cubes. Strain and serve in cocktail glass.



Gin Bloody Mary: 1½ ozs. Gordon's Gin, 3 ozs. tomato juice, juice of ½ lime wedge. Stir well over ice.



Hawaii: 1½ ozs. Gordon's Gin and 3 ozs. pineapple juice over ice cubes in highball glass. Add cherry.



Dry Martini: 4 or more parts Gordon's Gin, 1 part dry vermouth. Stir well in pitcher over ice. Strain into chilled cocktail glass or over rocks. Option: Add lemon peel twist, olive, pearl onion.



Salty Dog: 1½ ozs. Gordon's Gin over ice cubes in old-fashioned glass. Fill with 3 ozs. grapefruit juice. Add dash of salt.



Old-Fashioned: In old-fashioned glass, 1½ ozs. Gordon's Gin, ½ oz. Angostura bitters, 1 dash Angostura bitters. Shake well with ice cubes and pour on 1½ ozs. Gordon's Gin. Add 2 drops of soda. Decorate with orange slice and pineapple stick.



Gin and Soda: 1½ ozs. Gordon's Gin in highball glass put 4 ozs. soda water, 2 ozs. sugar. Shake well with ice cubes. Stir 'til glass is full. Add 2 sprigs of mint. Serve over ice.



Gin and Soda: 1½ ozs. Gordon's Gin, ½ oz. grenadine, ½ oz. lemon juice. Shake well with ice cubes. Strain into cocktail glass.



Gin and Soda: 1½ ozs. Gordon's Gin over ice cubes in highball glass. Fill with lemonade. Stir. Add 2 drops of sugar.



Gin and Soda: 1½ ozs. Gordon's Gin, juice of a half lemon, ½ teaspoon sugar. Shake with cracked ice. Strain into cocktail glass. Add splash of soda. Garnish with orange slice and cherry.



Gin and Soda: 1½ ozs. Gordon's Gin in highball glass. Add 2 drops of sugar. Stir.



Gin and Soda: 1½ ozs. Gordon's Gin in highball glass. Add 2 drops of sugar. Stir.



Gin and Soda: 1½ ozs. Gordon's Gin in highball glass. Add 2 drops of sugar. Stir.



Gin and Soda: 1½ ozs. Gordon's Gin in highball glass. Add 2 drops of sugar. Stir.



Rickey: 1½ ozs. Gordon's Gin, juice from ½ lime with rind into highball glass with ice cubes. Fill with soda water. Stir.



Daisy: 1½ ozs. Gordon's Gin, teaspoon of grenadine, juice of ½ lemon, ½ teaspoon powdered sugar. Stir contents over ice cubes in highball glass. Add soda water to fill.



Gin Sour: 1½ ozs. Gordon's Gin, juice of a half lemon, ½ teaspoon sugar. Shake with cracked ice. Strain into chilled sour glass. Add splash of soda. Garnish with orange slice and cherry.



Ginlet: 2 ozs. Gordon's Gin, 1 oz. sweetened lime juice. Stir well over ice. Strain into cocktail glass.



Between the Sheets: 1 oz. each Gordon's Gin, brandy, Cointreau. Shake well with ice cubes. Strain into cocktail glass.



Gordon's and Squirt: 1½ ozs. Gordon's Gin over ice in highball glass. Fill with Squirt® grapefruit soft drink.



Pink Gin: Sprinkle several drops of Angostura bitters into empty on-the-rocks glass. Swirl the bitters around the glass, remove excess. Add ice cubes and 2 ozs. Gordon's Gin.



Gin & Cola: 1½ ozs. Gordon's Gin in highball glass over ice cubes. Fill with cola. Add slice of lime.



Highball: 1½ ozs. Gordon's Gin into highball glass filled with ice. Twist in long sliver of lemon peel. Pour on ginger ale. Stir.

FREE BOOKLET offers 108 recipes. Write Gordon's Gin, P.O. Box 5723, N.Y. 10017



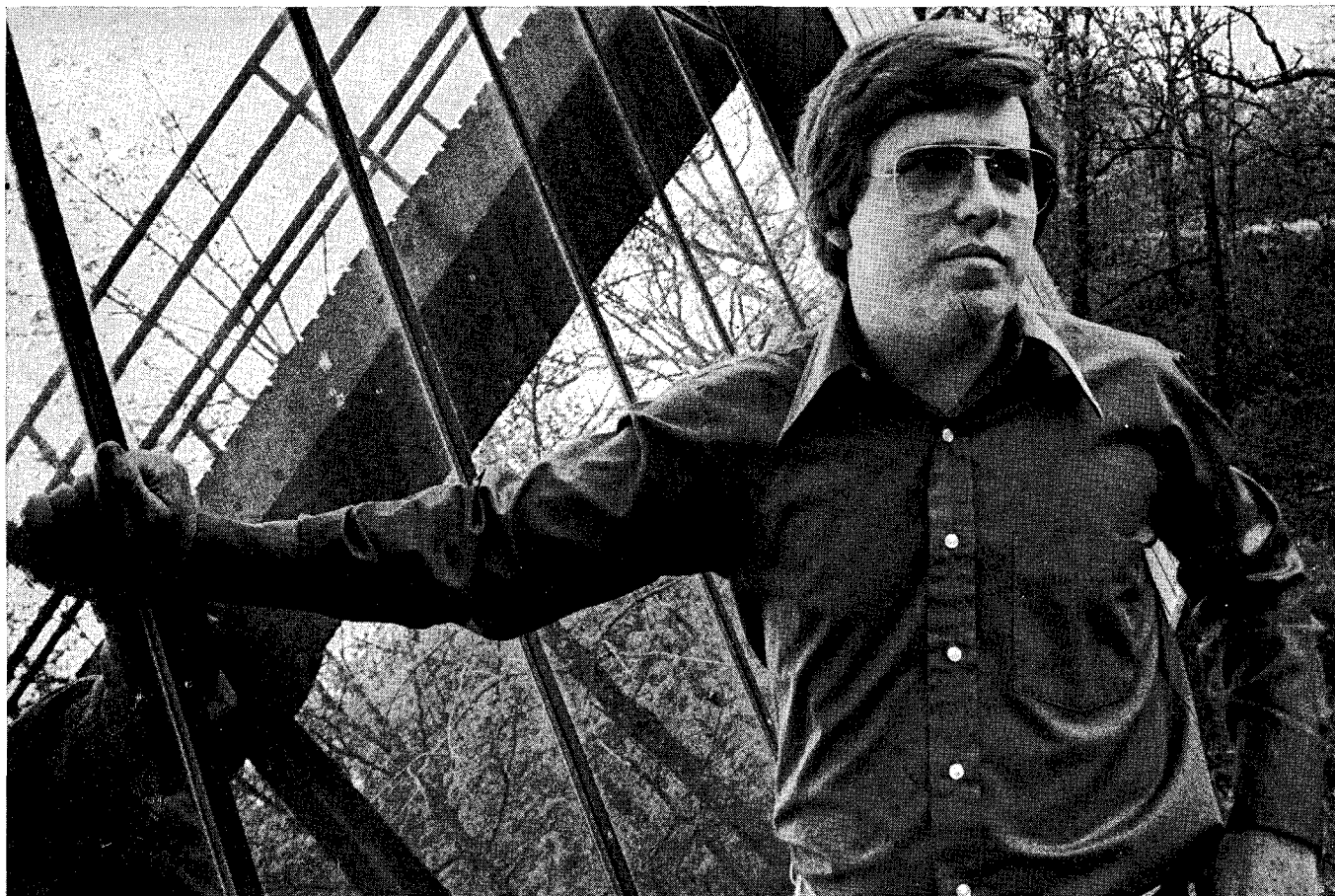
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JAMES LAMBETH

HOME: Fayetteville, Arkansas

AGE: 34

PROFESSION: Architect, solar expert

HOBBIES: Photography, writing, scuba diving.

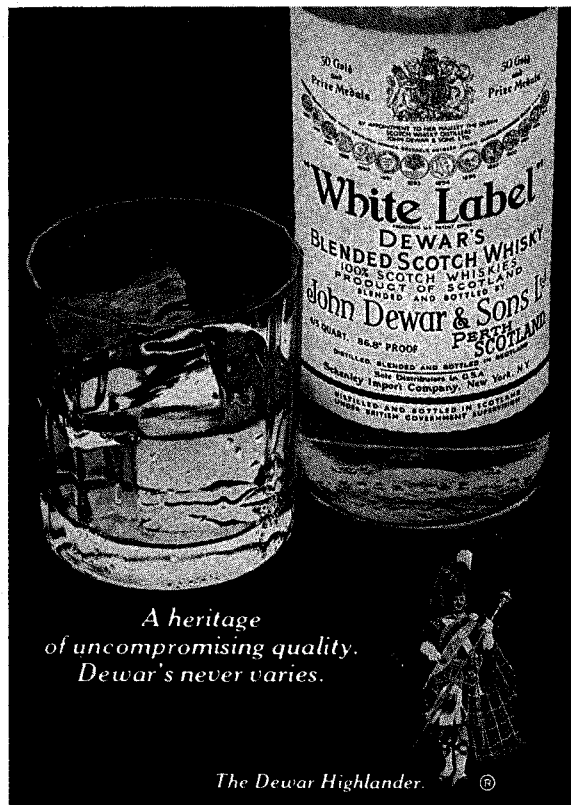
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